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Notable images

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Seven decades of the world's best photojournalism on show

Fujifilm X-H2

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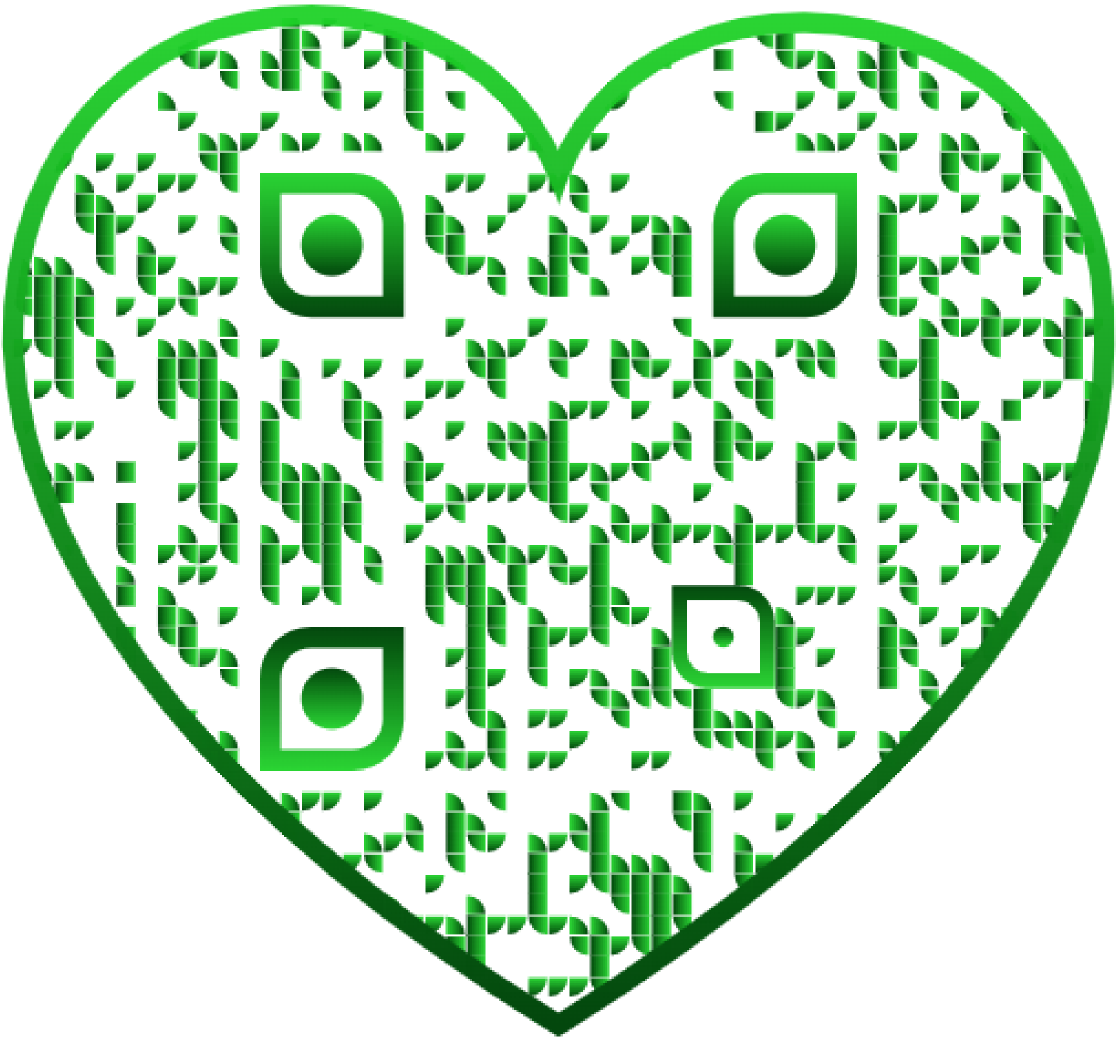

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A BEAUTIFUL DEW POND IN MY VILLAGE WITH A STRANGE SKY, SOMERSET © DON MCCULLIN

Welcome

Photography gives the world a front row seat to history as it happens and nowhere is this better demonstrated than through the annual World Press Photo awards, which this year celebrates its 70th birthday. We look back at some of the great photojournalism that it has brought us over the years. Photography and music are kindred spirits and the Abbey Road Music Photography Awards proves every year that the marriage of the two is a match made in heaven. We present a selection of this year's winners. For the kit lovers we test the world's fastest 200mm full-frame prime lens, from Sigma, while pro press photographer Ian Tennant sings the praises of his Fujifilm X-H2.

Nigel Atherton, Editor

Amateur Photographer

Sigma 200mm F2

The world's first 200mm full-frame f2 prime lens for mirrorless cameras tested

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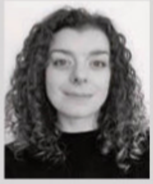
MAIN COVER PICTURE © PLATON. INSET PICTURE, WORLD PRESS PHOTO: © HOCINE ZAOURAR, ALGERIA, AGENCE FRANCE-PRESSE. INSET PICTURE, BOTTOM: © IAN TENNANT

Our cover image by Platon shows the hand of musical genius Nile Rodgers. It is one of the winners of this year's Abbey Road Music Photography Awards

THIS WEEK'S CONTRIBUTORS

PETER DENCH
Acting Features Ed

Peter looks at a landmark exhibition marking 70 years of World Press Photo



JESSICA MILLER
Dep Online Editor

Jessica presents the winners of Abbey Road Music Photography Awards 2025

IAN TENNANT

Professional editorial photographer Ian explains why the Fujifilm X-H2 is his perfect camera

ANGELA NICHOLSON

The AP regular tests the Sigma 200mm F2, a full-frame prime for mirrorless

AILSA MCWHINNIE

Our APOY project manager launches Round Seven of our APOY contest – Animal Kingdom

ANDY WESTLAKE
Technical Editor

AP's resident kit expert rounds up the best cameras and accessories in Best Buys

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Leica on a roll in centenary year

LEICA'S latest financial results have been announced, with the company generating record sales in the 2024/2025 financial year. Revenue increased by 7.6% from April 2024 to the end of March 2025 to around €596 million (approximately US$700,220). This is up from €554 million in the previous financial year.

The uplift was largely driven by growth in the core photo and mobile phone segments; while there is not a standalone Leica phone, the company works closely with Android handset maker Xiaomi.

Regionally, the biggest revenue growth came in Europe (7.6%), with Leica's home turf of Germany chalking up an 11.4% growth. Leica will also be happy with the +7.3% growth in Asia, including the increasingly important Chinese market, while revenue in North America grew by 6.2%. This is respectable considering the impact of Trump's tariffs.

The Leica HQ in Wetzlar, Germany

Leica Q3's a cash cow

Over the past financial year, Leica has introduced several new cameras, which have contributed to the growth in sales. The Leica Q3 was the biggest seller among the company's digital cameras. This compact full-frame camera has also been available with a 43mm fixed focal length (the Leica Q3 43) since September 2024 and its success is another reminder of the compact camera revival. The Leica SL3 and SL3-S full-frame system cameras were also in high demand.

In addition to the increasingly important relationship with Xiaomi in the mobile phone sector, Leica reports over 1 million downloads of the Leica LUX app for the iPhone. The Leica LUX smartphone camera grip came out in February, with a shutter button and zoom function, and is designed to replicate the handling and feel of a classic Leica camera.

This year, Leica is celebrating the 100th anniversary of the Leica I, which was the first mass-produced 35mm camera.

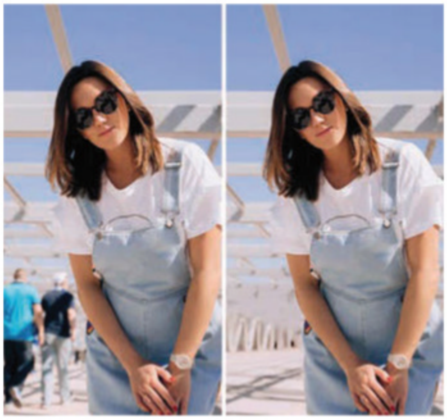
New versions of Photoshop, Premiere Elements

ADOBE has updated its more beginner-friendly photo editing and video programs, Adobe Photoshop Elements and Premiere Elements.

Photoshop Elements in particular continues to be popular with photographers who don't need the complexity of Photoshop and Lightroom, or don't want to pay a monthly Creative Cloud subscription for them. Generative AI is all over Photoshop Elements 2026, so you can type in what you need, and the Generative Image feature will come back with an AI creation. With Insert Object, you can also brush over an area in an image, describe what you want, and AI will cook up something suitable. Meanwhile, Restore Photo uses AI to fix signs of wear and tear on older scanned-in images. You can also remove unwanted background distractions with upgraded Restore and Remove tools.

Key additions to Premiere Elements 2026 include 360 and VR video editing tools, that enable you to import and position VR footage, apply effects, transitions, text and graphics that wrap around the scene, and also to fine-tune the viewing angle. There are also more options for creating titles and placing text.

Both are available now to download for £86.99 (three-year licence).


The Remove Tool quickly zaps photobombers

The Tamron 70-180mm F2.8 Di III VC VXD G2

Tamron telezoom now for Nikon Z

TAMRON has announced that its 70-180mm F2.8 Di III VC VXD G2 telephoto zoom lens is now available in Nikon Z mount.

As with the Sony E-mount version which was announced in 2023, the lens features 20 lens elements in 15 groups, image stabilisation and Tamron's VXD technology for quiet and accurate autofocus. Tamron claims that the lens is 'the world's smallest and lightest F2.8 tele-zoom lens,' as it weighs in at 865g.

The new lens will be available from 23 October, priced at £999.

NEW
DxO FilmPack 8
Bring back the timeless magic of film
FilmPack 8 features new film simulations

DxO FilmPack 8 lands

DXO HAS announced a new version of its analogue film emulation software, FilmPack 8. Key additions include Time Warp Mode. This includes Time Travel, a slider that allows you to see how an image would look with various styles and effects added from the history of photography. Then there's the 'Ageify' slider, which lets you progressively age and distress your images, drawing on 'authentically recreated' film stocks and a range of effects. FilmPack 8 also features new film simulations, including Harman Phoenix 200, and closer Photoshop integration.

DxO FilmPack 8 costs £129, or users of version 7 can upgrade for £69.99. You can also download a free trial. See DxO.com for more information.

A senior 'shreds'

'Gangster Granny', by Jack Currie, is amongst the finalists for this year's AOP Emerging Talent Awards, which recognises the best work from photographers who have been practising their craft for less than three years. Jack's image and other finalists' work will be exhibited alongside the 40th AOP Photography Award Finalists at the AOP Awards Showcase in London, with all winners announced on 9 October (too late for this issue of AP but check out our website). You can see more emerging talent finalists at bit.ly/aoptalent

© JACK CURRIE

Viewpoint

Mujahid Ur Rehman

Mujahid gave up an IT career for photography – is he mad?

It is now one year after my career pivot from software architecture to photography and filmmaking. This symbolic passage of time begs a retrospective of whether I am on target with my expectations. So it is worthwhile to recall what made me take the plunge to quit my formal career, which I trained and worked in for 20 years, to seek new pastures in photography. I am not from a privileged background, and my parents worked hard to give me education. Yet I realised early in my career as a programmer that I did not enjoy it, but financial responsibilities kept me at the grindstone.

The feeling of quiet desperation nonetheless plagued me, and it coloured my world view. I could not get away from the sense of being an impostor, living a pre-scripted life in anguish. The words of philosopher Alan Watts, 'what makes you itch? what sort of situation would you like?' needled at me and fuelled my ongoing restlessness. The journey to reach the fork in the road required a carefully crafted, gradual investment of time and money, which were equally key.

My first steps beyond learning more about my camera gear and composition were practising different shooting techniques and becoming adept at post-processing. Knowledge is not power; it's merely potential unless complemented with a rigorous routine of practice.

Just do it

While earning my software salary, I gradually and consistently improved my photography skills and understanding of the creative world, using travel to hone these skills. Maintaining a balance between work, family responsibilities, and passion is always a challenge.

Posting regular content on YouTube, social media, and networking with other like-minded creators through forums and meetups meant I had to overcome my introverted personality, but it helped grow my presence. I spoke at local forums, conducted workshops, taught on YouTube, created online courses, sold my images, made some short documentaries, and even wrote e-books. This served as supplementary irregular income, and a source of encouragement. I gradually upgraded my photo and video equipment and created a small studio space at home as the kids moved out.

Table Mountain from Bloubergstrand in Cape Town by Mujahid Ur Rehman

I've been fortunate to have the support of my partner and nuclear family. We have made long-term financial investments that created a solid foundation for my decision to quit, and without which this transition at my age would not have been easy. When the time came, I withdrew my provident fund, accumulated over 16 years, to buffer this process.

When passion becomes a business, the goal is to keep the fervour while earning. Vision has to be accompanied by a learning process to improve your creative skills, financial planning, and to develop a solid business sense. A year later, I am creatively fulfilled, accountable to myself and my family, and moving forward every day to make my business more profitable. Mostly, I am relieved that I will not go to the grave with the song still in me. 'Most men lead lives of quiet desperation, and go to the grave with the song still in them.' – Henry David Thoreau.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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The Stillness of Life

by Don McCullin

£80, GOST, hardcover, 112 pages, ISBN 9781915423948

Sir Don McCullin swaps war zones for garden sheds and stormy skies in a collection of still lifes and landscapes that reveal the master in a rare, contemplative mood, says Peter Dench

Sir Don McCullin's 90th birthday is marked by *The Stillness of Life*, a book that showcases a quieter, deeply personal side to one of the world's most celebrated photographers. Known for his searing war reportage, McCullin has long found refuge in still life and landscape photography, genres he has been quietly pursuing since the early 1980s in his Somerset home.

The still lifes, most never before published, are composed in his garden shed with the precision of a painter. Cut flowers, lilies, foxgloves, and gladioli, share space with travel keepsakes: a bronze dragon from the Orient, a Hindu goddess, a timeworn vase. These arrangements feel like shrines, meditations on the tension between transience and permanence. Beauty, memory, and the seasons' inevitable passing are held tenderly in his lens.

The landscapes, drawn from across decades, move from the industrial North of his early career to deserts, mountains, and the brooding English countryside. McCullin favours a metallic light and skies heavy with portent, evoking biblical drama or the stillness after a battle. Figures, when they appear, are incidental, mere punctuation in vast scenes. The result is work that departs from the human-centred narratives of his frontline photography, yet retains his signature ability to distil a story into a single frame.

What binds these two bodies of work is McCullin's mastery of light and texture. In still lifes, shadows and gentle highlights breathe life into inanimate objects; in landscapes, light traces every contour, from silver-edged clouds to the slick interplay of water and mud. Every image is a study in patience, craft, and quiet intensity.

The Stillness of Life is an invitation to see McCullin anew. In place of chaos, there is contemplation; instead of urgency, endurance. It is a reminder that behind the man who bore witness to some of history's darkest hours is an artist who has always sought, and found, serenity in the frame.

Left: Industrial playground, the disused steel town of Consett, County Durham

Right: A winters victim. The end of a day in a village where I once lived, Hertfordshire

Below: Self portrait in Crowthers reclamation yard, Islesworth

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© MARTIN PARR

Martin Parr

Utterly Lazy and Inattentive: Martin Parr in Words and Pictures by Martin Parr and Wendy Jones

£30, Particular Books, hardback, 306 pages, ISBN: 978241740828

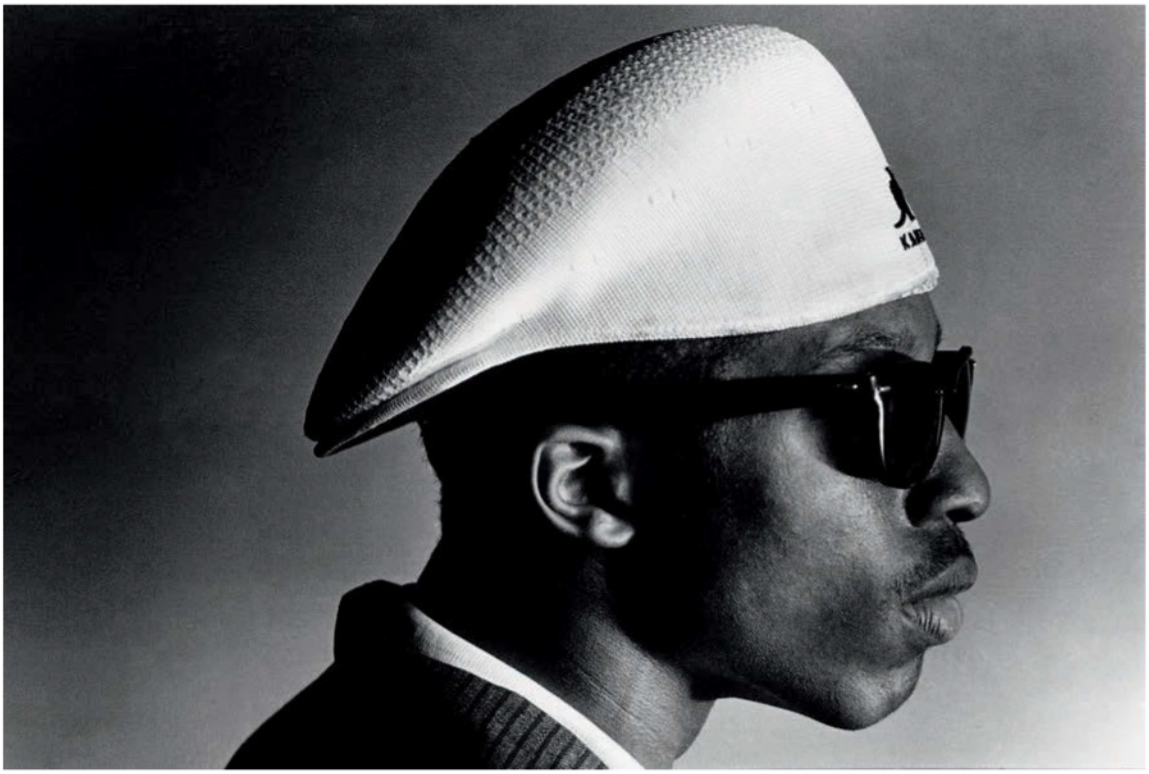
UTTERLY LAZY AND INATTENTIVE
Martin Parr in Words and Pictures

If there's one thing Martin Parr has never been, it's inattentive. His first and only autobiography, *Utterly Lazy and Inattentive* – its title taken from a damning school report – is proof of a career spent noticing everything. The format is simple and perfectly judged: a photograph on the right-hand page, a short text on the left. It's a rhythm that lets Parr's images breathe while his words cut in with the wry, bone-dry commentary that has made him such a singular voice in photography.

The images span his earliest b&w experiments to his famous, hyper-saturated portraits of British seaside life, along with recent work. The text is pure 'Parr patter,' drier than a Ryvita in the Sahara, mixing anecdote, observation and a light dusting of gentle self-mockery. Employee of the Month is typical: Parr zeroes in on Tim Montondo, a six-time workplace champion in Rochester, New York, and unpicks every visual cue from the cup, the limp arm, the prized parking space, with affectionate precision. Crucially, he explains why he told Tim not to smile, valuing dignity and authenticity over cliché.

Woven through are reflections on his craft, from getting access to events, to his love of queues, bad weather and the way small details tell big stories. There's also a subtle thread of social history: the demise of steam trains, the opening of the first McDonald's in Moscow, the slow transformation of British cultural life.

The book is as much about looking as it is about living, a portrait of a photographer who has made a career from paying attention to what others miss, and from telling the story in his own, unmistakable voice. You'll learn more about photography from this book than a manual or academic tome.



Left: Coreen Simpson, *Jamien*, 1982, from the series B-Boys, from *Coreen Simpson: A Monograph* (Aperture, 2025). Courtesy the artist

Below: Coreen Simpson, *Alva with Clock*, 1992/2021, from the series Aboutface, from *Coreen Simpson: A Monograph* (Aperture, 2025). Courtesy the artist

Bottom: Coreen Simpson, *Ntozake Shange*, 1997/2021, from the series Aboutface, from *Coreen Simpson: A Monograph* (Aperture, 2025). Courtesy the artist

Coreen Simpson: A Monograph

£50, Aperture, hardcover, 236 pages, ISBN: 9781597115858

FRONT COVER OF COREEN SIMPSON: A MONOGRAPH (APERTURE, 2025); COVER IMAGE: COREEN SIMPSON, JAMIEN, 1982, FROM THE SERIES B-BOYS. COURTESY THE ARTIST

COREEN SIMPSON

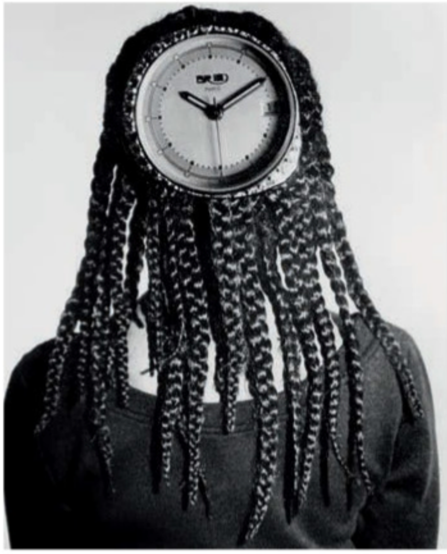
Coreen Simpson: A Monograph marks a richly overdue tribute to one of Brooklyn's most transformative visual voices. As the second volume in Aperture's Vision & Justice book series coedited by Sarah Lewis, Leigh Raiford, and Deborah Willis, this is Simpson's first major retrospective, offering a full and deeply resonant survey of her work.

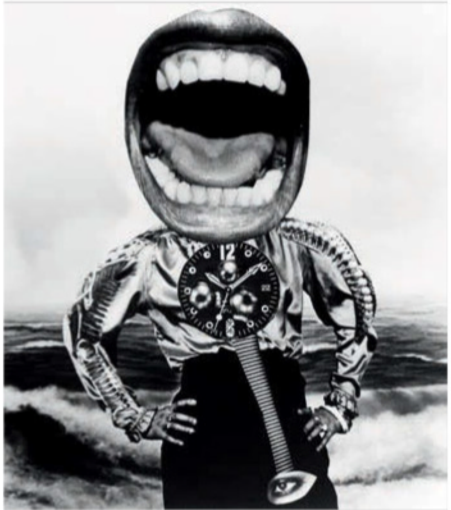
Across 236 pages and showcasing 179 images, it presents a wide-ranging ensemble of Simpson's multifaceted creative output. Over five decades, she has excelled as photographer, writer, and jeweller, each discipline informing the others. Her early career is evoked through published work for *Essence, Unique New York, The Village Voice*, and *Vogue*, where she chronicled New York's vibrant art, fashion, and cultural scenes with intelligence, empathy, and style.

The monograph features her celebrated B-Boys series, charismatic portraits of young people in the early hip-hop era, a body of work that captures cultural history in the bold strokes of street life, rhythm, and personal expression. That legacy is extended through her experimental collage work, where formal innovation meets spirited inventiveness, reinvigorating still images with lived texture and visual surprise. Beyond the images is a chorus of voices: essays from leading scholars and artists offer incisive commentary on Simpson's navigation of portraiture, sartorial politics and identity. An extended interview, conducted by Deborah Willis, brings the artist's reflections vividly into view.

This beautifully produced volume celebrates Simpson and places her at the intersection of art, cultural history and representation, affirming the power of photography to elevate, reveal and dignify. Her Black Cameo jewellery, worn by legends from Iman to Rosa Parks, further underscores her legacy: an artist whose influence spans medium and audience.

Aperture has long been curating and elevating under-recognised voices, and this monograph stands as a highlight in that mission, offering both a richly visual journey and an indispensable archive of a trailblazer.



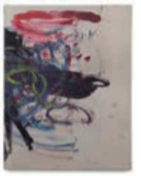


ALL PICTURES © KATERINA ANGELOPOULOU

The Fumes of Mars

by Katerina Angelopoulou

£45, GOST, hardcover, 232 pages, ISBN 9781915423887



Katerina Angelopoulou's *The Fumes of Mars* is a searing act of personal and collective remembrance, forged in the aftermath of one of Greece's deadliest wildfires. On 23 July 2018, a blaze fuelled by 40°C heat and winds of over 100 km/h tore through towns just 30km from Athens. Over 100 people died. Angelopoulou, visiting a friend's home with her mother and three-year-old daughter, fled by car before being forced to abandon it and take refuge in the sea for hours until rescue. The fire reached the shoreline in little more than 90 minutes, swallowing everything in its path.

The book resists being just a survivor's memoir. Angelopoulou blends black & white photos of the charred aftermath with harrowing eyewitness testimonies, her own images taken as the disaster unfolded, and a forensic compilation of evidence of aerial maps, topographical data, victim lists, weather and aircraft reports, CCTV stills, media coverage, and extracts from the State Investigator's report. The result is part personal archive, part investigative dossier.

It is also an indictment. In the official narrative, responsibility was avoided, facts distorted, and victims were blamed. This 'second re-traumatisation,' as Angelopoulou frames it, came not only from government failings in disaster response but also from the controlling of the public story. As essay contributor Michael Herzfeld notes, this is 'not only a story of cruel indifference and buck-passing' but also one of moral courage, where aggressive reporting can demand accountability when legal processes stall.

It's the interplay of immediacy and distance that makes the book so potent. Angelopoulou describes it as 'a journey where past and present are permanently intertwined' – photography serving as an object capable of bearing witness, not only to her own survival but to a wider failure of state mechanisms, and to the universal realities of climate-driven catastrophe. The closing sequence – scorched personal artefacts like jewellery and books – grounds the political in the personal.

Meticulously assembled and emotionally charged, this is not a simple record of a disaster but a deeply human challenge to how we remember, narrate, and assign responsibility for such tragedies. It demands that the truth not be allowed to burn away.

© WILLIAM DANIELS, FRANCE, PANOS PICTURES FOR TIME

Framing history

For seven decades, World Press Photo has been a benchmark for powerful storytelling through photography. Now, on its 70th anniversary, a landmark exhibition turns the lens inward asking not just what the pictures say about the world, but what they say about the way we choose to see it, says **Peter Dench**

A woman's face streaked with tears sat in the rubble of an earthquake. An exhausted soldier resting in a bunker. A plume of black smoke rising from a skyline, its ominous curl as recognisable as the sound of an air-raid siren.

We have all seen images like these in newspapers, on websites, flickering across TV screens. Many of them have been World Press Photo winners, elevated for their emotional immediacy, technical skill and storytelling power. They have lodged themselves in our collective visual memory, shaping not just how we remember events but how we picture the world itself.

A familiar frame, new question

But what happens when you revisit these images and thousands like them with a more critical eye? What patterns emerge? And what do they say about the narratives that have dominated global photojournalism for the past seven decades?

That's the premise behind What

Have We Done? Unpacking Seven Decades of World Press Photo, the flagship exhibition marking the organisation's 70th anniversary. Curated by artist and photographer Cristina de Middel, it's both a celebration and a reckoning.

Local contest to global benchmark

Founded in Amsterdam in 1955 by a small group of Dutch photographers, World Press Photo was originally a way to showcase work from beyond the Netherlands. Its first exhibition featured 42 photographers from 11 countries. Seven decades on, it has grown into one of the most prestigious competitions in photojournalism and documentary photography, with annual and thematic exhibitions reaching millions of people in more than 80 locations worldwide.

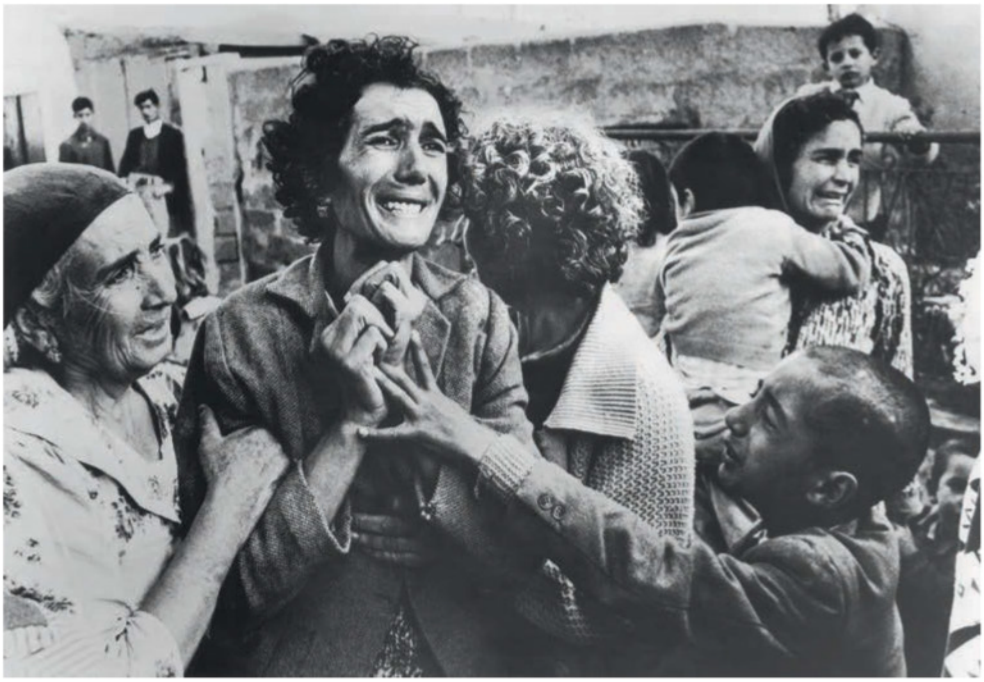
Beyond the annual awards, WPP has built educational programmes, grants and training to support visual storytellers. Its mission to champion the power of photojournalism to deepen understanding, promote dialogue and inspire action has remained constant, even as the media landscape has transformed beyond recognition.

Still, the 70th anniversary offers more than just a moment to look back at its proudest achievements. It's also an opportunity to reflect on what its archive, a visual record of the world as seen through the lenses of thousands of photographers, says about the choices, assumptions and biases that have shaped global storytelling.

Self-examination

Opened on 19 September 2025 at the Niemeyerfabriek in Groningen, in partnership with Dutch photography platform Noorderlicht, What Have We Done? brings together more than 100 images from across the decades. A sister show opened almost simultaneously in Johannesburg, South Africa, at The Market Photo Workshop.

Cristina de Middel, a Magnum photographer known for work that playfully interrogates the line between fact and fiction, spent months sifting through the WPP archive. Her approach was not to create a 'greatest hits' retrospective, but to identify recurring visual patterns, tropes that appear



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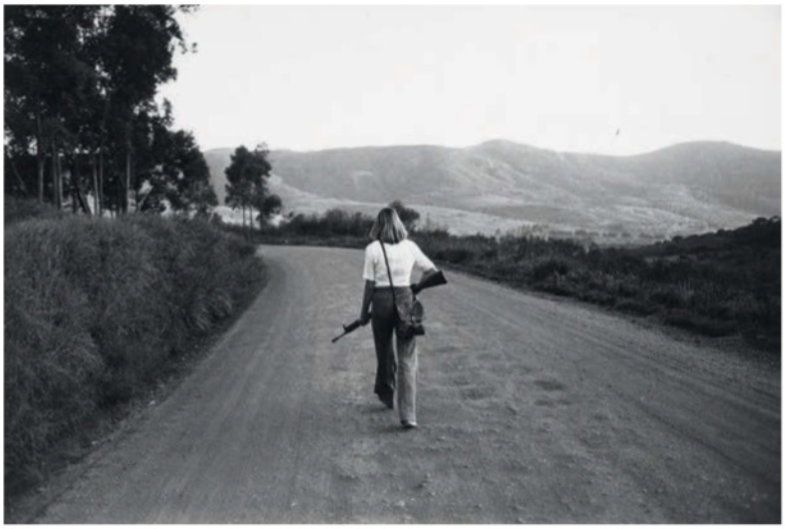

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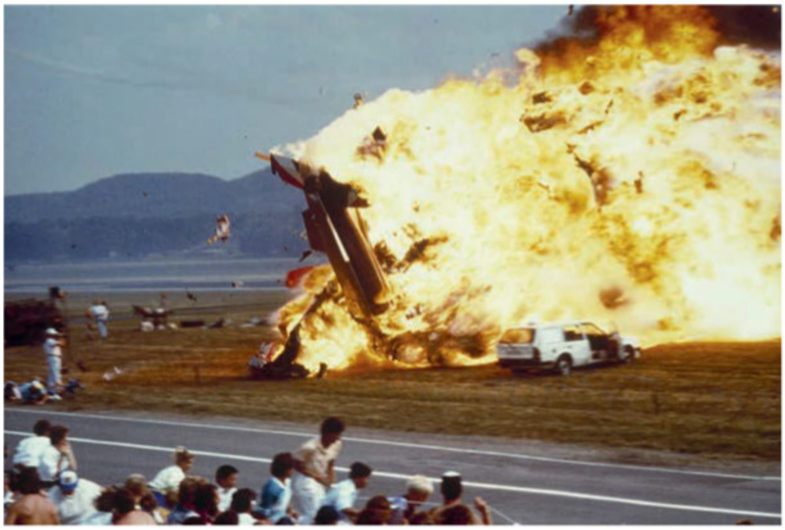

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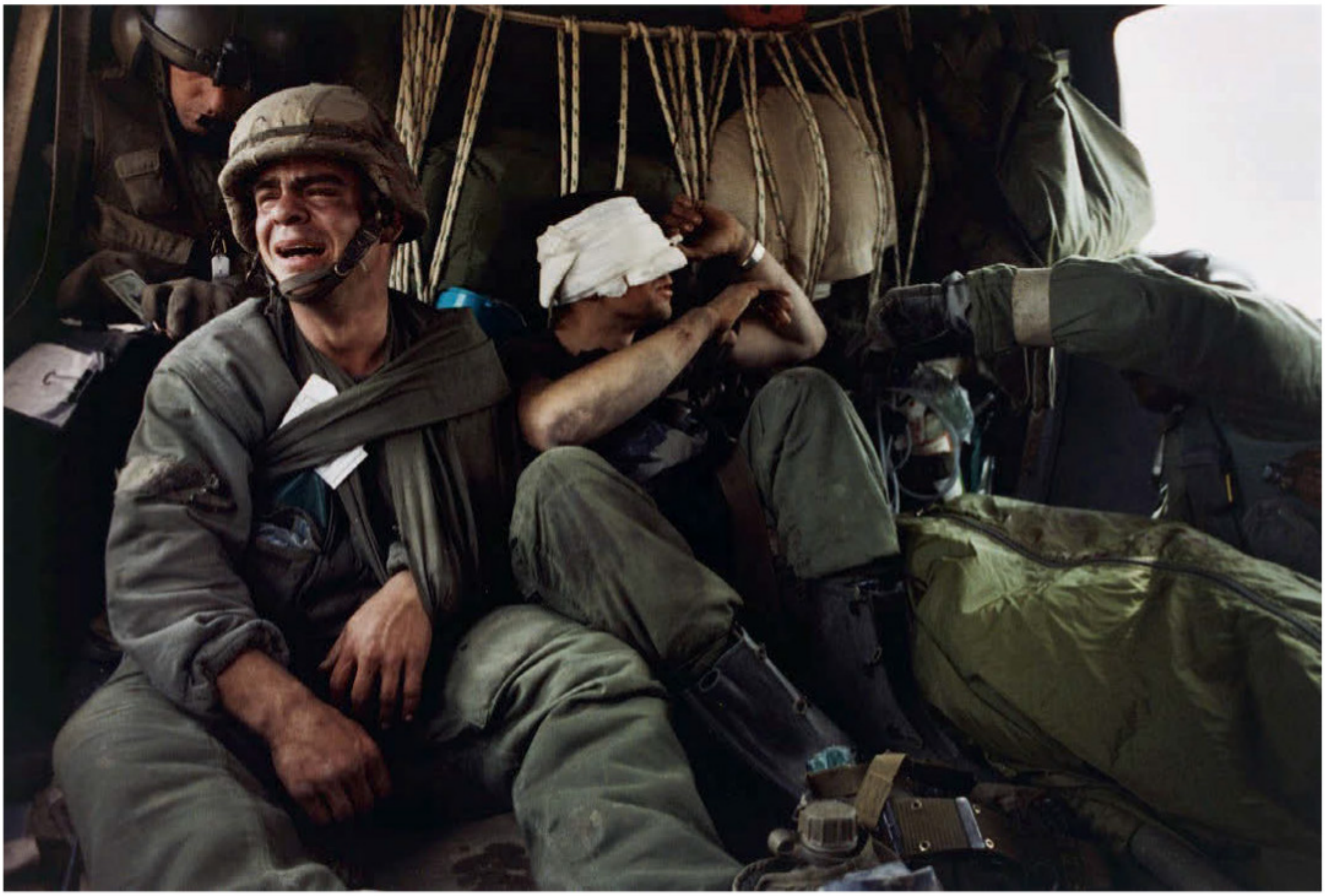
Clockwise from far left:

09 December, 2013. In March, an alliance of mainly Muslim rebel groups known as Séléka seized power in the Central African Republic (CAR). Hundreds were killed, and some 400,000 people displaced, as violence in the CAR escalated.

20 March, 1964. Ghaziveram, Cyprus. A Turkish woman mourns her dead husband, a victim of the Cyprus Civil War between Greek Cypriotes and Turkish Cypriotes.

01 January, 1978. White life in Rhodesia: A school teacher walks home after her car broke down.

01 January, 1988. One of the jets of Italian aero-acrobatic team 'Frecce Tricolore' crashes down on the spectators at an air show.



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again and again, consciously or not, across 70 years of award-winning press photography.

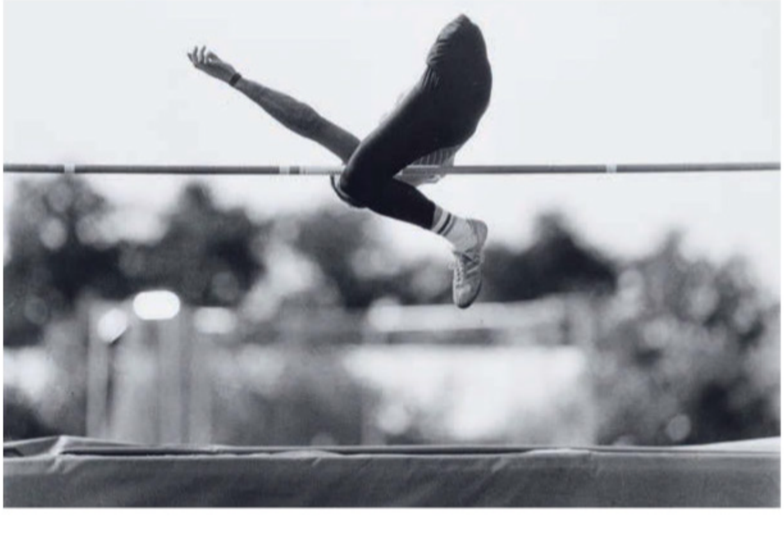
'For 70 years, World Press Photo has documented our visual history,' de Middel says. 'This exhibition is an invitation to rethink not just how our visual language has evolved but how we, as viewers and citizens, should be learning to read images with a sharper and more critical eye. If history repeats itself – and it does – then the way we narrate it has to evolve.'

Patterns in the pictures

De Middel and her team identified six recurring visual patterns that run like threads through the archive. They offer a fascinating and sometimes uncomfortable map of photojournalism's collective gaze.

Gendered roles in crisis: Two patterns – Weeping Women, and Men Rescuing, and Being a Man, and Being a Woman – reveal how press photography has often reinforced traditional gender roles. Women appear as mourners, caregivers or symbols of suffering. Men appear as rescuers, leaders, athletes, agents of change rather than subjects of it. Even in professional contexts, women's images have often been framed with an emphasis on appearance over competence.

Conflict and its framing: The Emotional Soldiers and Debris category looks at how war is depicted and who is granted humanity in its portrayal. White soldiers, often from Western forces, are shown in moments of vulnerability or contemplation. Soldiers with darker skin are more often depicted in active combat, reinforcing harmful stereotypes of aggression. At the same time, the destruction of war is



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Above: 27 February, 1991. While being evacuated to a hospital by helicopter, wounded US Sgt. Ken Kozakiewicz (left) grieves as he learns that the body bag next to wounded Cpl. Michael Tsangarakis contains the remains of his friend Andy Alaniz.

Left: 01 January, 1990. Australian Andreas Siegl, who misses an arm and a leg, clears 1.76m in the high jump at the World Championship Games for the Disabled.

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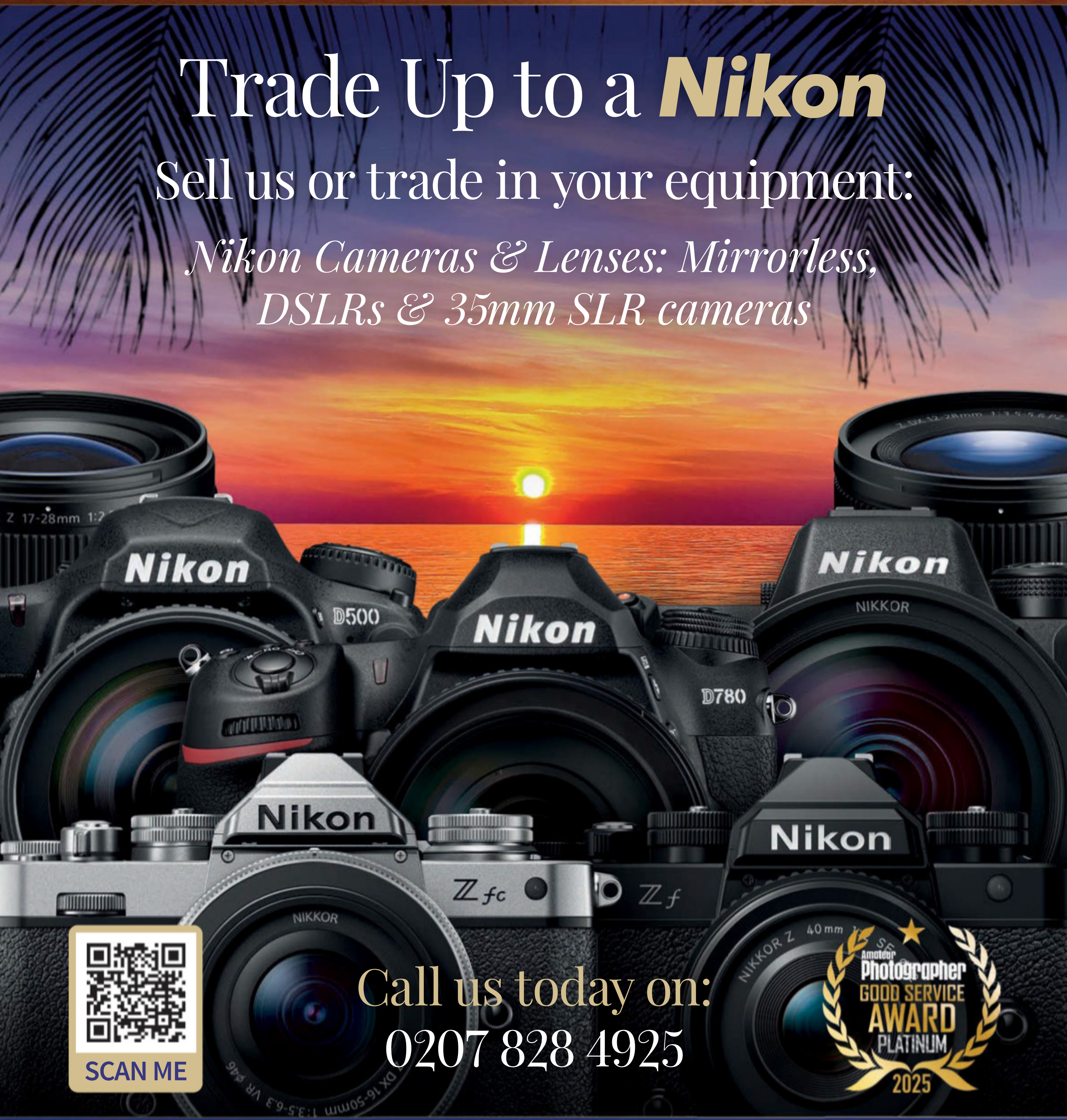
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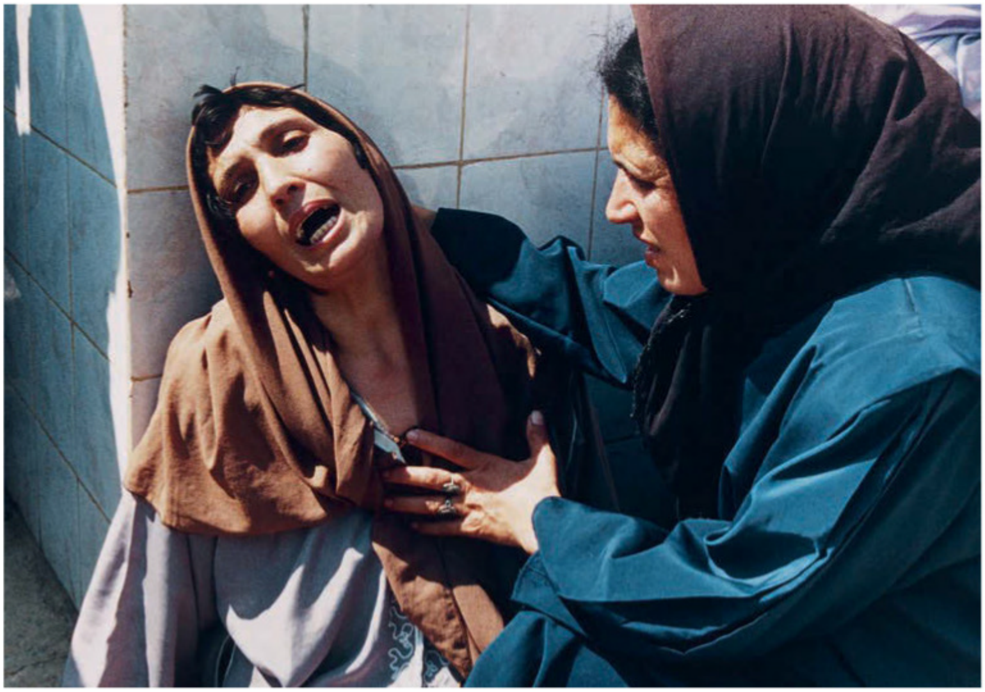
sometimes rendered with a troubling aesthetic beauty, debris framed like art, the horror at a distance.

The colonial gaze:
Perhaps the most pointed critique is in Black Skin and The Dark Continent, which highlights how Africa has often been framed through a Western lens, a continent of famine, war and suffering, stripped of nuance. Close-up studies of black skin can carry echoes of colonial-era ethnography, reducing people to texture rather than personality.

Beauty and spectacle:
Finally, Silhouettes and Shadows - The 'Wow' Moment and Fire and Smoke examine how photographers seek visual drama. These techniques – the perfect silhouette, the billowing smoke cloud – can add power and urgency to an image, but also risk turning human tragedy into spectacle.

As de Middel observes, 'The repetition of certain themes, aesthetics, and emotional cues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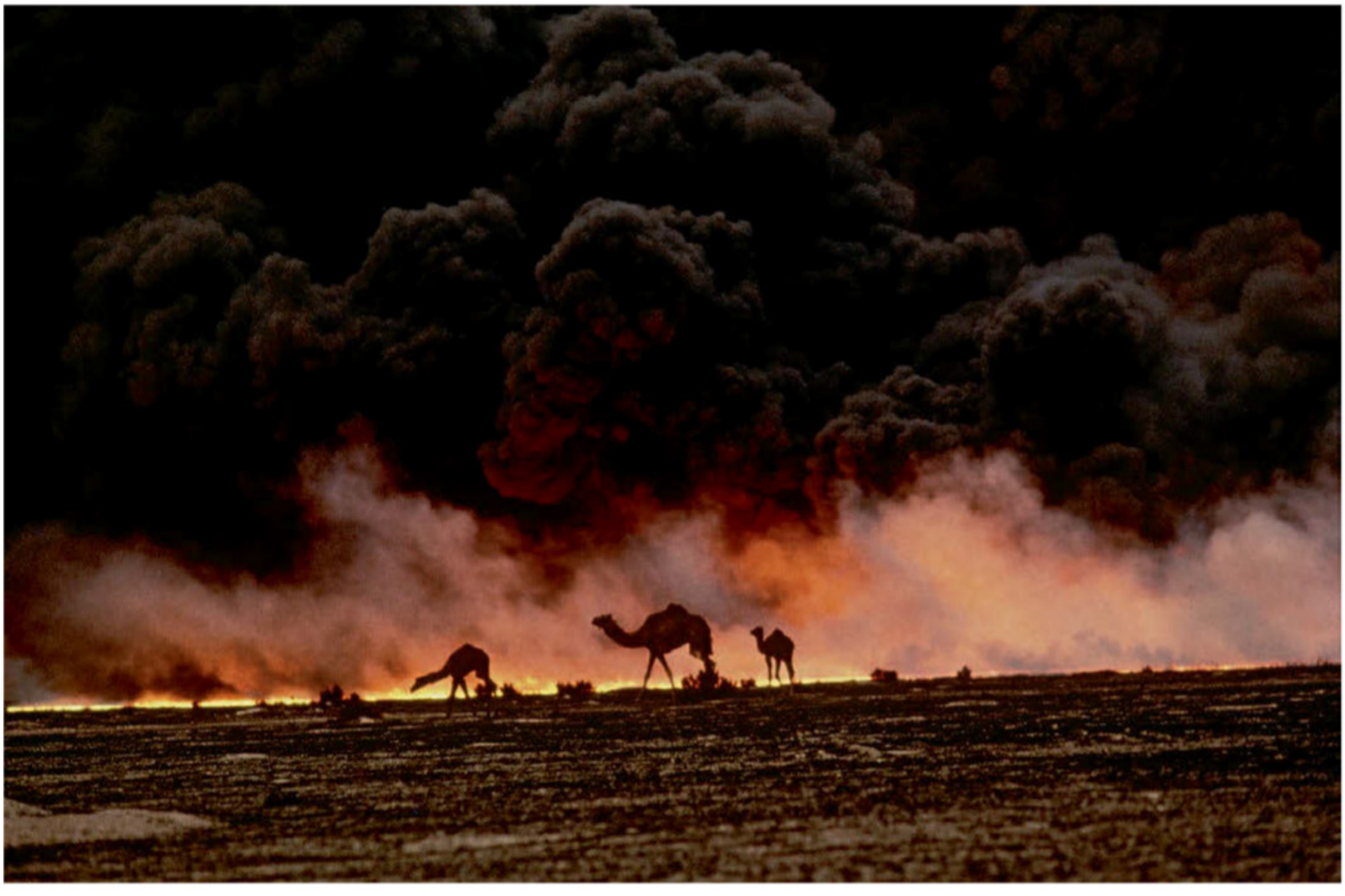
23 September, 1997. A woman cries outside the Zmirli Hospital, where the dead and wounded were taken after a massacre in Bentalha. Mass killings and bomb blasts dominated life since the army annulled the results of the 1992 elections, in which it appeared the Muslim fundamentalist party, the Islamic Salvation Front (FIS), would win. The conflict had claimed more than 60,000 lives in five years.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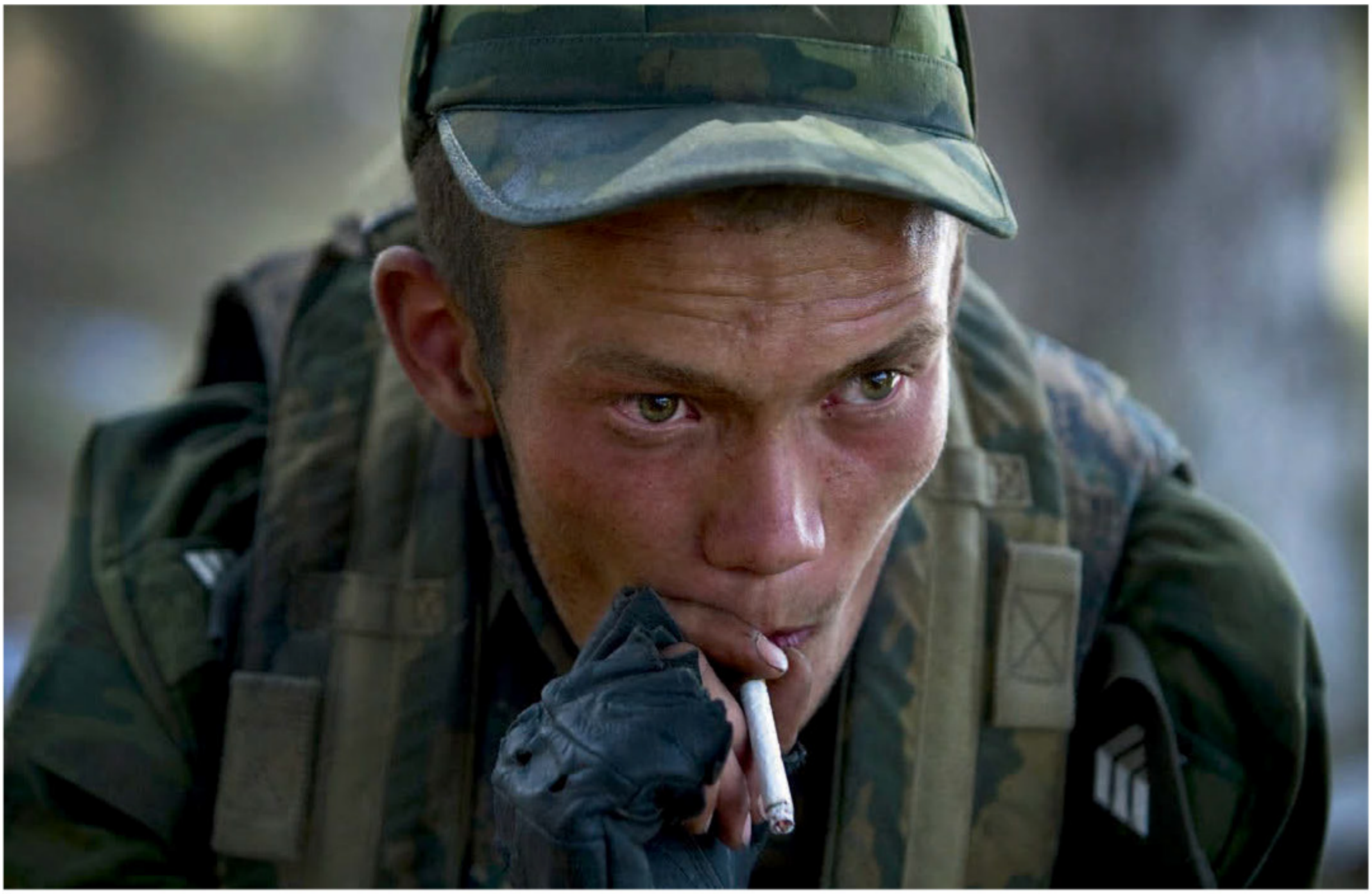
01 March, 1991. Camels search for untainted shrubs and water in the burning oil fields of southern Kuwait. As his army retreated from Kuwait, at the end of the First Gulf War, Saddam Hussein ordered the ignition of the oil fields that scatter the country. The effect was an ecological disaster.



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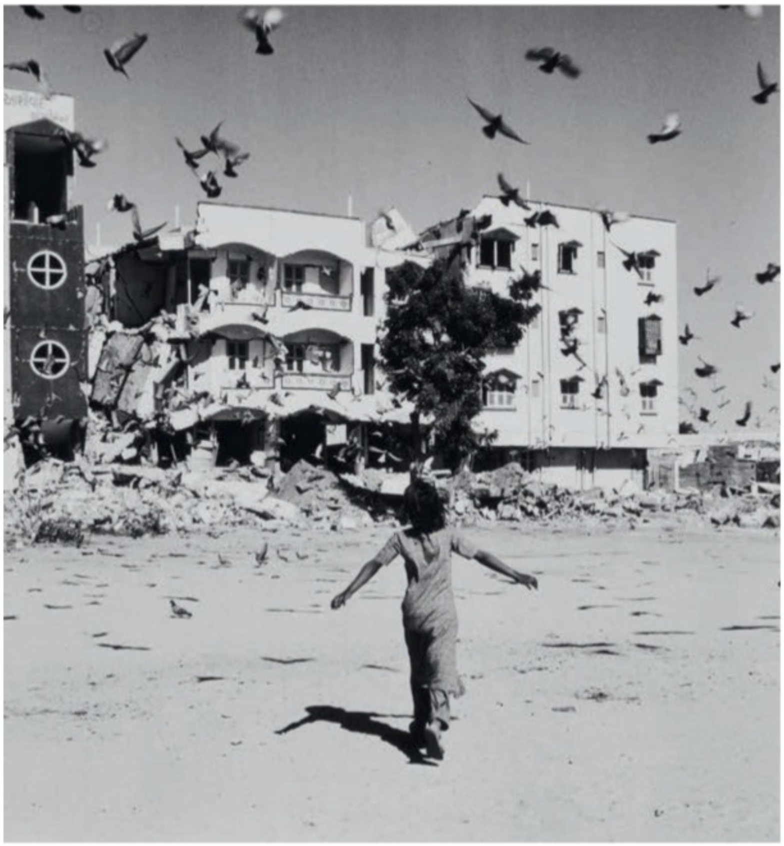
Above: 13 August, 2008. A Russian soldier lights a cigarette just outside Gori. Conflict broke out between Russia and Georgia in August over the breakaway region of South Ossetia. On 7 August Georgia launched an attack on South Ossetia, saying its aim was to restore constitutional order. Russia sent troops in support of the separatists, and on 9 August staged an air attack on Gori, a Georgian town.



© TOM STODDART, UNITED KINGDOM, INDEPENDENT PHOTOGRAPHERS GROUP

Right: 17 February, 2001. In Bhachau, one of the towns worst hit by the January 26th earthquake, a child plays with birds. 30,000 people were killed.

over time has created a kind of visual grammar that feels familiar, even expected, but familiarity can breed distance.'

Why it matters now

For Joumana El Zein Khoury, WPP's executive director, the exhibition is as much about the present as the past. 'By examining recurring visual patterns, our aim is to create a space for collective reflection and open dialogue,' she says. 'In choosing to open up our archive in this manner, we also choose to be vulnerable. Acknowledging our past – its strengths as well as its flaws – is essential if we are to learn, evolve, and do better.'

In an age when misinformation spreads faster than ever, the ability to read images critically is no longer optional. The very ubiquity of photography, from breaking news to social media feeds, makes it easy to absorb visual narratives without questioning their framing.

Or as de Middel puts it: 'Truth and journalism, truth and photography – once inseparable – seem to have gone through a messy divorce, and nobody even remembers who filed the papers.'

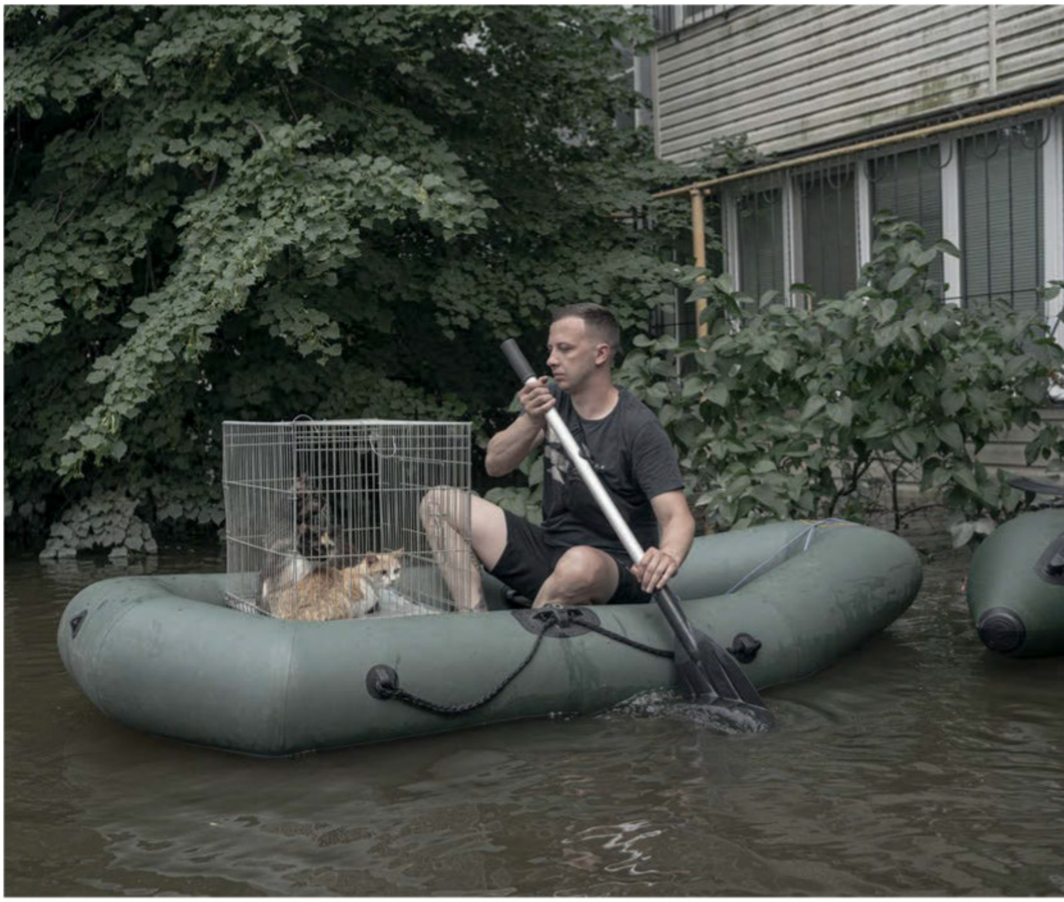
The WPP archive is a reminder that even the most celebrated, award-winning images are shaped by context, selection and presentation.

Looking forward

While What Have We Done? will physically be seen by visitors in Groningen and Johannesburg, its ideas are intended to travel further. WPP is exploring ways to bring the conversation online and into educational spaces, using the anniversary as a springboard for broader engagement about the ethics and evolution of photojournalism.

De Middel hopes the exhibition sparks more than nostalgia. 'In seven decades, the three words that define this award have transformed completely: 'World', 'Press', and 'Photo' don't mean the same in 1955 as they do today. This exhibition acknowledges that shift while asking where we go from here.'

Perhaps that is WPP's greatest strength at 70: not just in celebrating the images that have shaped our understanding of the world, but in questioning them and inviting us to do the same.



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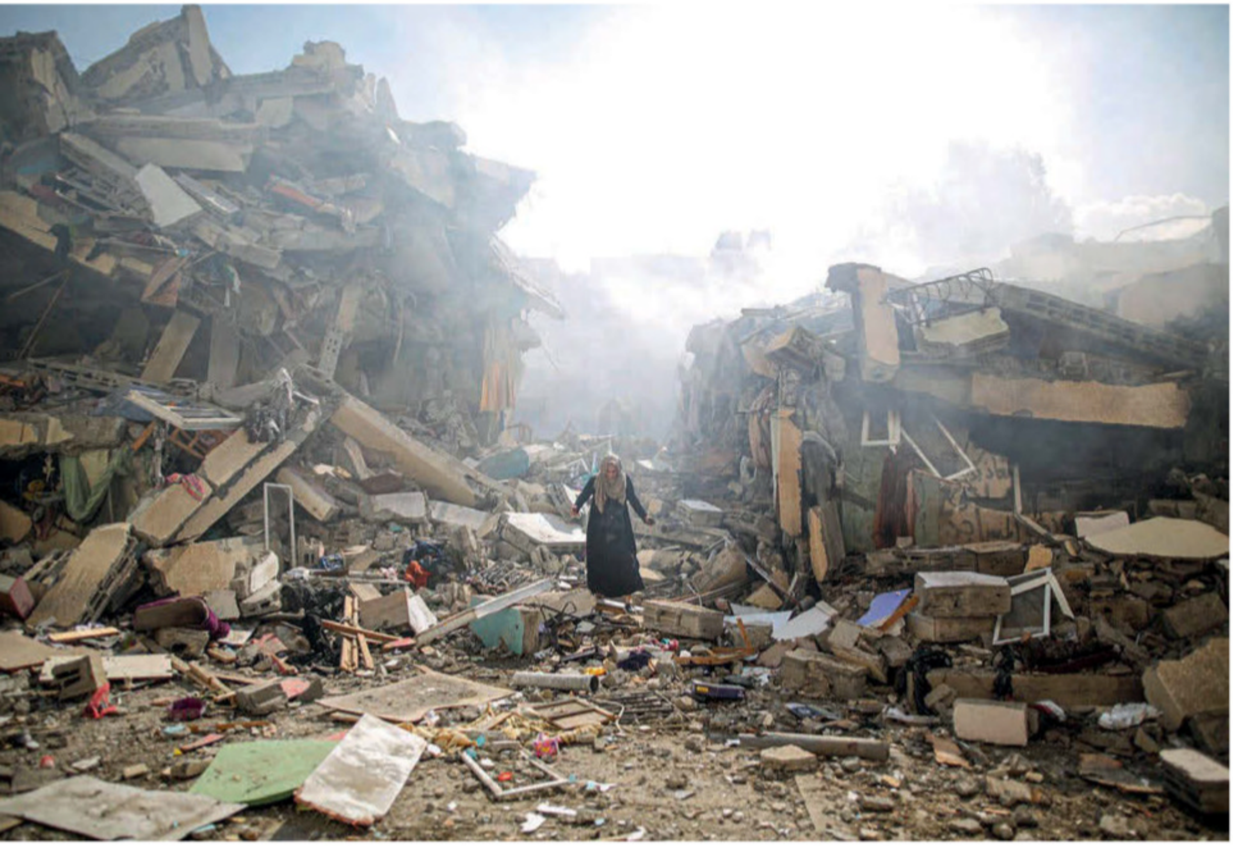

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Above: 09 June, 2023. A volunteer rescues cats in the flooded harbor district in Kherson, Ukraine. Flooding from the breached Kakhovka Dam lasted for 19 days.

Left: 19 October, 2023. A resident of al-Zahra walks through the rubble of homes destroyed in Israeli airstrikes. The strikes hit around 25 apartment blocks in the university and residential neighborhood. At the time of writing (4 March 2024), Israel's attacks on the occupied Palestinian territories during the Israel-Hamas war had killed some 30,000 people. Gaza City, Gaza.

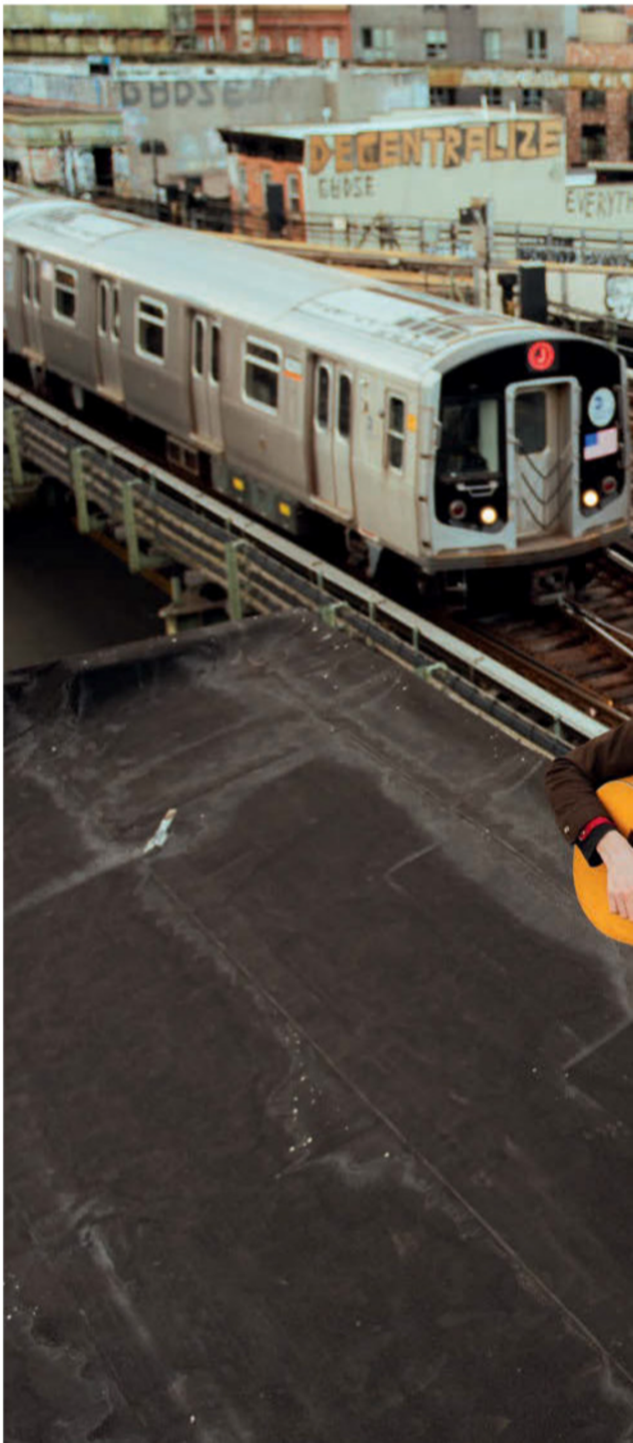
Abbey Road Music Photography Awards

The awards run by the iconic recording studios received more than 20,000 entries from 30 countries. Here are the winners

The world's most famous recording studio has revealed this year's winners of its annual celebration of the best in music photography. Lead judge Rankin said: 'It's so great to see music photography thriving. It has never felt more vital, and these images remind us why it's such a powerful art form.'

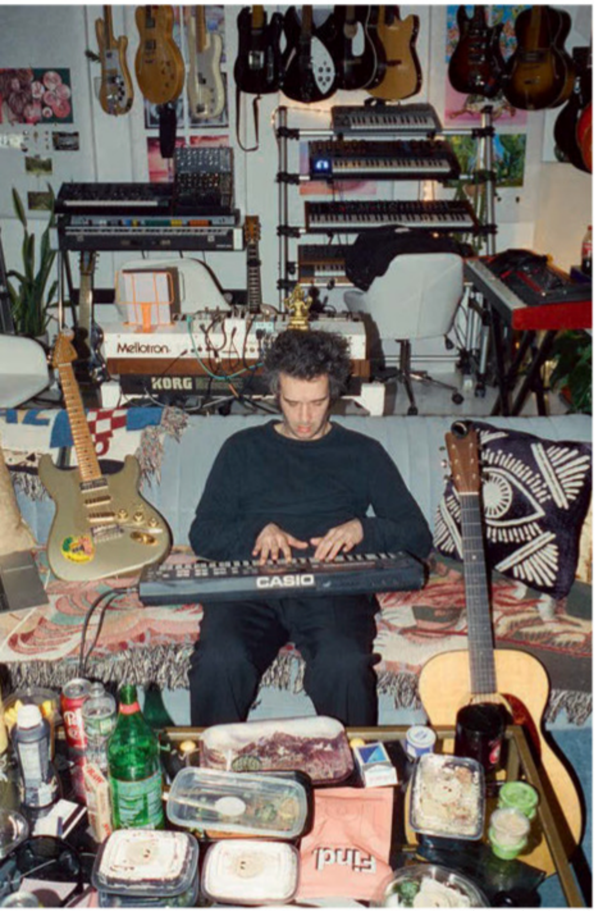
David Bailey CBE received a special one-off Lifetime Achievement Award. His wife Catherine collected the award, which was presented by music legend Nile Rodgers. Meanwhile, Anton Corbijn received the legendary Icon Award, which was presented by 2024 Icon winner Jill Furmanovsky.

All the nominated and winning images will be displayed on the walls of the Amphi Corridor at London's Royal Albert Hall from 22 October until 3 November. There will also be an open day on 25 October between 10am and 4.30pm allowing free access to the public. A further exhibition in November at Outernet London will showcase a wider selection of the shortlisted images of 2025.


© ALEC CASTILLO

Portrait
Alec Castillo – Adam Amram

Portrait was a new category and Alec Castillo collected this award for his picture of Adam Amram.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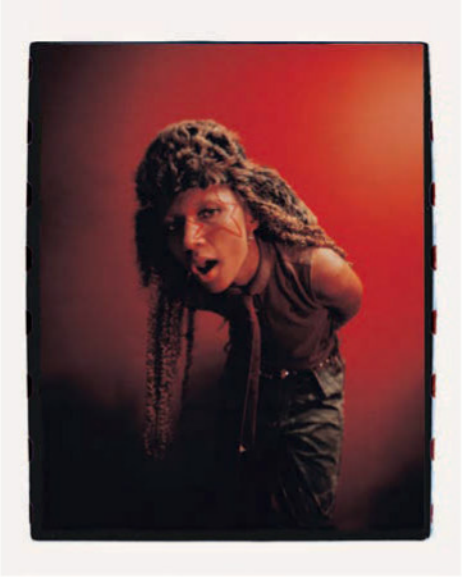
Making Music
Jordan Curtis Hughes – Matty Healy, The 1975

Jordan Curtis Hughes' candid picture of Matty Healy from The 1975 won the Making Music category.

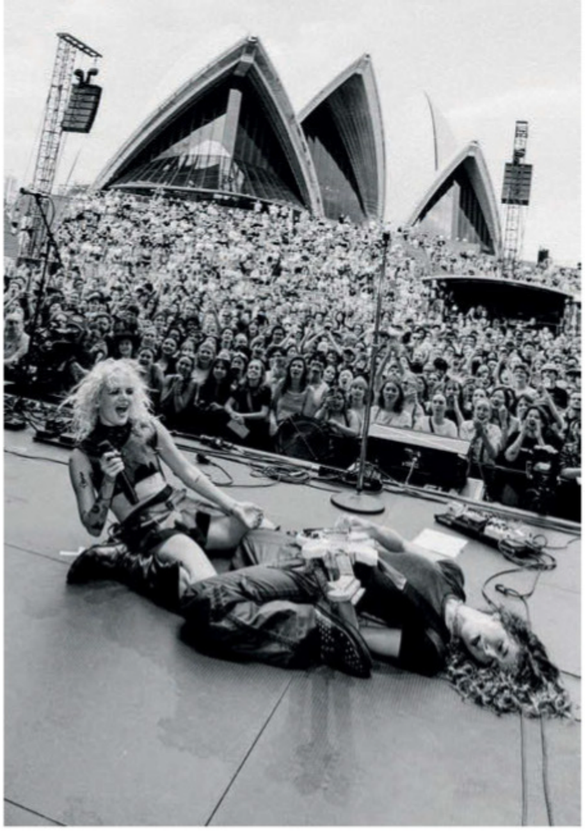


© MELISSA GARDNER

Emerging Photographer of the Year (supported by adidas)

Melissa Gardner – Lava La Rue

Melissa Gardner's image of Lava La Rue secured the Emerging Photographer of the Year award.



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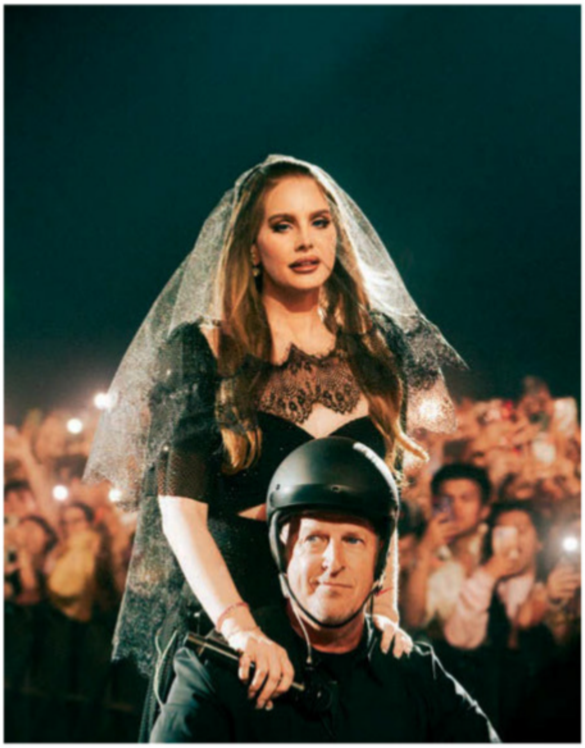
Live Music

Ruby Boland – MAY-A

Ruby Boland's shot of MAY-A took home the Live Music award.

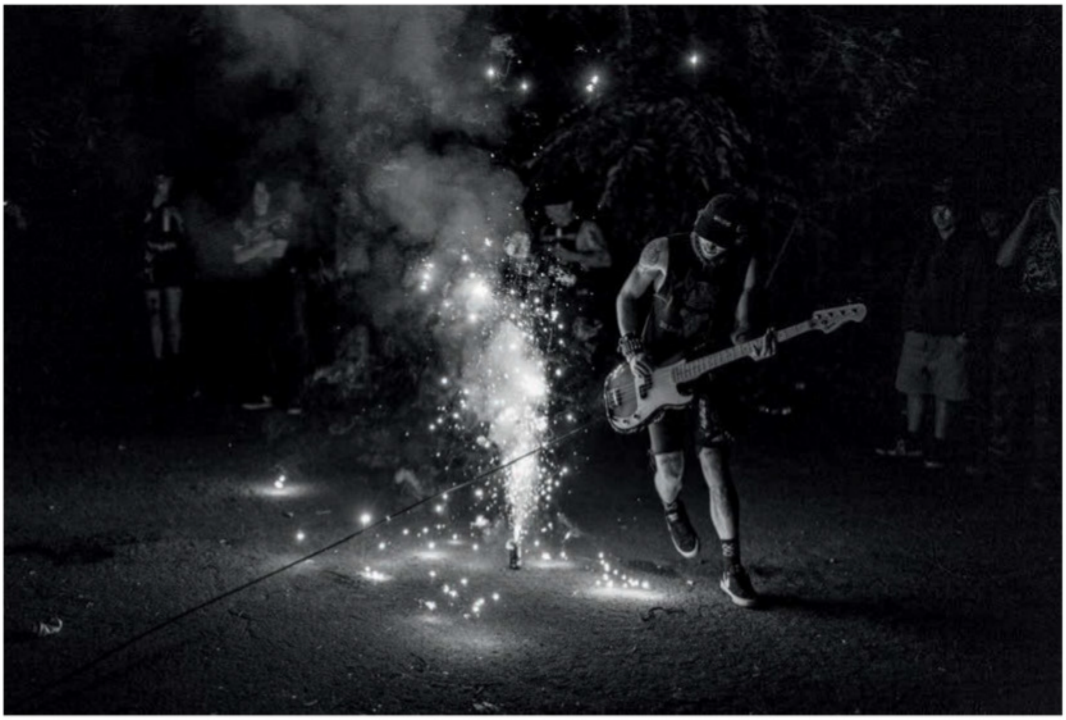


© KIRBY GLADSTEIN

Music Moment of the Year (supported by Outernet London)

Kirby Gladstein – Lana Del Rey

The public vote for the Music Moment of the Year award (supported by Outernet London) was won by Kirby Gladstein for an image of Lana Del Rey at Coachella 2024.



© ADAM ZIEGENHALS

Underground Scenes

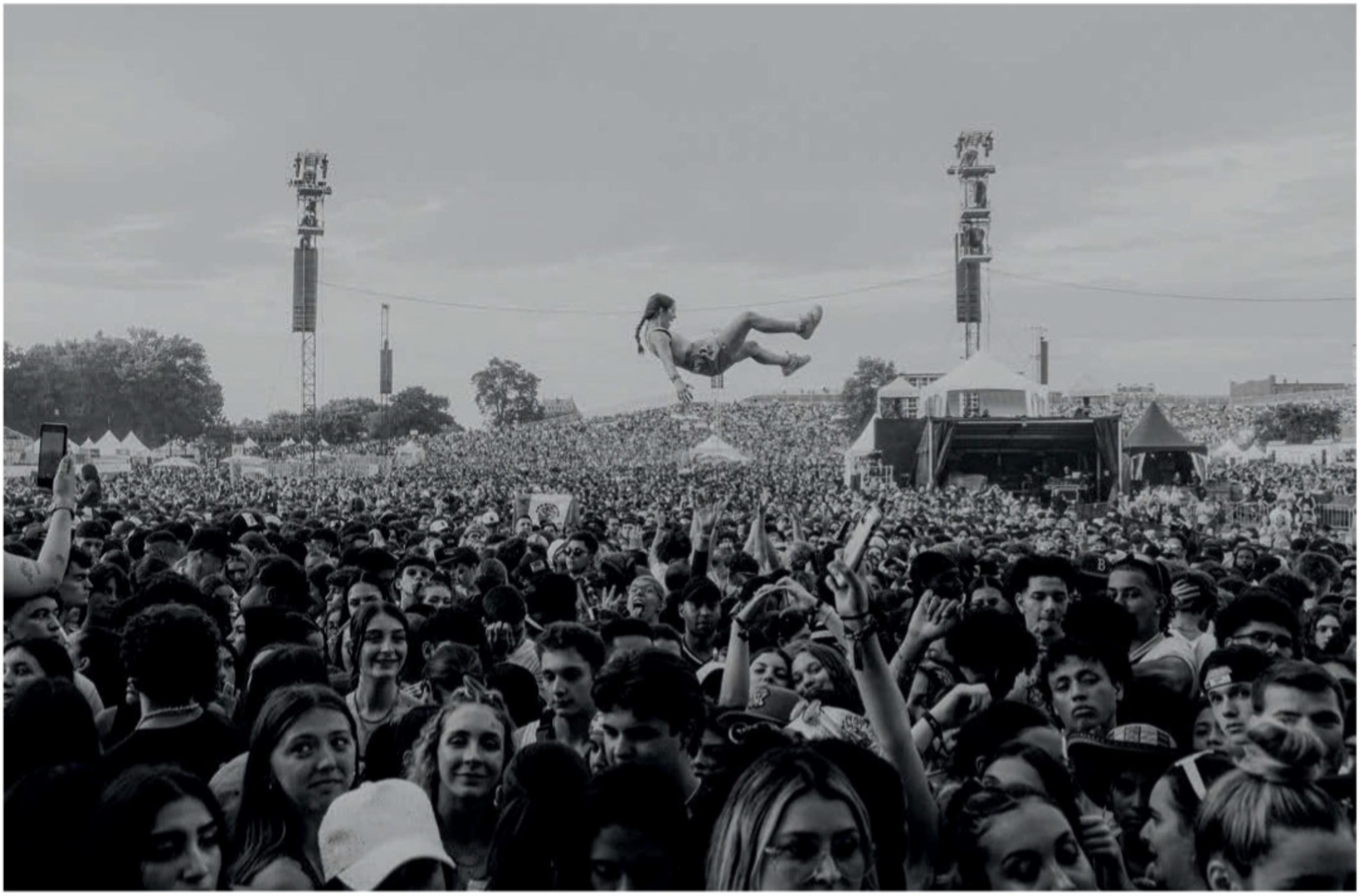
Adam Ziegenhals – Unabomb

Adam Ziegenhals's great Unabomb image won in Underground Scenes.

Guest category: Club Culture

Connor Baker – Glitterbox, Hï Ibiza club room

This year's guest category, Club Culture, celebrating images from any year, was won by Connor Baker for his Glitterbox, Hï Ibiza club room shot.



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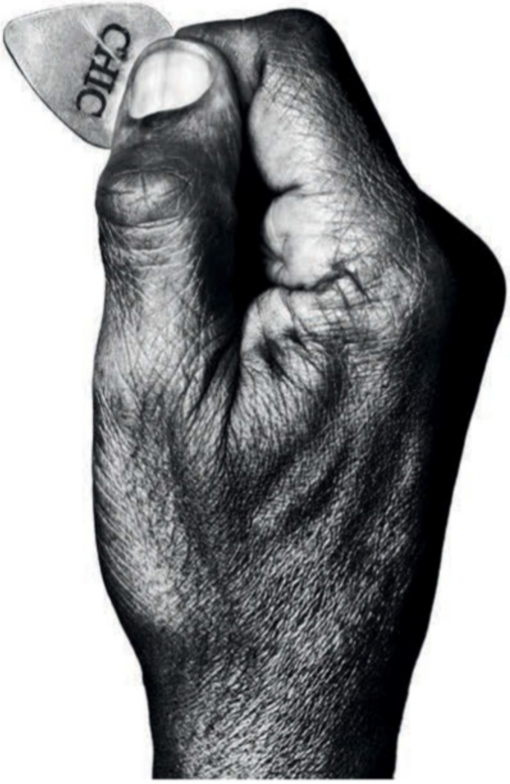
Festivals

Inès Ziouane – Festival d'été de Québec

Inès Ziouane's image of Festival d'été de Québec won in Festivals, one of this year's new categories.

© CONNOR BAKER



Judges' Choice
Platon – Nile Rodgers

Judges' Choice was won by Platon for his striking Nile Rodgers image.

© PLATON

Lionel Richie live in Birmingham
Fujifilm X-H2, XF100-400mm F4.5-5.6 at 373mm, 1/600sec at f/5.6, ISO 4000

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Professional eXcellence

Professional editorial photographer **Ian Tennant** explains why the Fujifilm X-H2 is the perfect camera for his line of work

ALL PICTURES © IAN TENNANT (IANTENNANTPHOTO.COM) UNLESS OTHERWISE CREDITED

As a professional photographer, I specialise in media, PR, marketing and editorial photography. I can often find myself having to undertake a wide range of demanding photographic assignments. Therefore, having a camera that can handle a variety of subjects, that I feel confident in while using, and that is totally reliable, is absolutely paramount. It also needs to be capable of producing high-resolution images of supreme quality and clarity that really pop.

My commissions can cover everything from fast-moving action, such as motorsport, to a simple portrait of a CEO or a celebrity and everything in between. This equates to anything, anywhere at any time, day or night!

In the corporate arena, I specialise in creating inspiring images for businesses to use in their marketing and public relations campaigns. This can include capturing professional headshots, team portraits and covering media launches. This type of photography helps a company build a strong visual brand presence in producing images for their website, printed materials and social media.

My back story with Fujifilm cameras began when the firm launched its first X100 series camera back in February 2011. In fact, I have owned every model of the camera ever since, including the TikTok sensation, the now legendary X100V, which might just be the most successful camera ever made, thanks to the power of social media – right up to the current X100VI.

Just like every other photographer, no matter what their brand allegiance, I was sold from the outset with the camera's beautiful retro design, great image quality, film simulation modes, and hybrid viewfinder – all key features of the X100's success. In fact, when I acquired my first one, I didn't know whether to use it or frame it, because it looked so beautiful. I think it's fair to say that no other brand makes people fall in love with photography like Fujifilm. A lot of today's modern cameras are functional, but you couldn't exactly call them beautiful. All a bit bland, in my opinion. Fujifilm cameras inspire you to take photographs.

During lockdown, I had a rethink about my photography career. I had been offering clients a video production service, which was very successful, maybe even too successful. I was starting to feel a bit overwhelmed when offering this service alongside my photography. It was time for a new start.

A fresh start

As part of this fresh approach, I decided I would use a new camera system. Choosing Fujifilm as my new camera brand of choice, was an easy decision to make, based on my experience with the X100. I absolutely loved the classic retro looks of the

X100 so at the time, choosing the Fujifilm X-T4 seemed like a great idea.

After researching the X-T4, it was to become my new workhorse. When the X-T4 was due to be updated to the X-T5, I was told by a Fujifilm representative at a photo trade show to wait before making my upgrade decision, because there was a new camera on the horizon that was going to be launched imminently, and which would suit my needs better. So I waited, and this is when the X-H2 came into my life.

Now, quite honestly, I wouldn't be without it. I absolutely love it and my clients are very impressed and complimentary about the quality of images it produces, especially when shot in the Velvia film simulation mode. More on this later.

Having said all this, I must report, I recently had a client who was less than impressed with my aforementioned X-H2. What could she possibly mean, I hear you ask. Well, in a nutshell, she said it was not kind to her 'fine lines' with all those megapixels, and she thought it made her crow's feet seem like they were in 3D. Her words, not mine! At this point, I thought it was probably best not to mention, I could maybe take a look in Photoshop!

So, in essence, I needed a camera that produces high-quality images across a range of diverse and demanding subjects. This is where my beloved Fujifilm X-H2 comes in. For me, personally, it ticks

© MATTHEW TENNANT

Ian in action shooting with his Fujifilm X-H2

Halloween celebration at Kenilworth Castle
Fujifilm X-H2, XF 8-16mm F2.8 at 10mm, 1/640sec at f/4, ISO 200

all the right boxes as a high-end, hybrid photo/video APS-C format camera. It delivers on all levels, from ease of use and balance, to handling everything I throw at it. I trust it 100 per cent to deliver all the time. For all those of you who may be wary about switching from a DSLR system to an APS-C format camera, please read on.

After comparing the specs of both the X-H2 and X-H2s, I decided to plump for the Fujifilm X-H2. Although the X-H2s is marketed at photographers and videographers who cover a wide range of action subjects, such as motorsport and wildlife, my research showed that the X-H2 was more than capable of fulfilling my needs on every level, including capturing fast-moving action with its 40MP APS-C sensor and 15fps bursts. And now, I can safely say after many hours of hands-on experience, I'm most certainly qualified to confirm the X-H2 lives up to its credentials, and it does this with extreme ease and competence.

Interestingly, I recently had a conversation with a photographer at an event I was covering, who said he had both the X-H2s and X-H2, and he hadn't noted any great difference with focus accuracy when photographing action with either of the cameras. I asked him why he had the two different bodies, and he said it was because he needed to shoot video and he found that the X-H2s best suited his needs. Its stacked sensor enabled him to capture video with much faster data readout speeds, allowing for reduced rolling shutter distortion, which is crucial when panning or filming moving subjects.

As I no longer shoot video, this was not a feature I needed. But I was aware the X-H2s was capable of this through my pre-purchase research.

The jury is out on that one, then. Suffice for me to say that from my own experience of using the camera, I haven't had any major issues with focusing on fast-moving subjects, especially with the Zone AF mode selected (the Zone AF mode uses a cluster of focus points within a defined area of the frame to track moving subjects, which is fully adjustable to suit your needs). Although I don't personally use them, it is worth pointing out here that there are various AF-C custom settings onboard the X-H2 within the menu settings. These settings

Red Arrows at the Royal International Air Tattoo, RAF Fairford
Fujifilm X-H2, XF100-400mm F4.5-5.6 at 300mm, 1/3200sec at f/10, ISO 640

offer advanced customisation, with a number of preset options for different types of moving subjects. They're there if you need them, but I like to keep it simple, and trust my own judgment.

Taken on a recent assignment which included photographing the Red Arrows, the shot below illustrates the phenomenal focusing power of the X-H2. The shot shows the Red Arrows synchro pair, which refers to Reds 6 and 7, where the two pilots and aircraft perform a high-speed passing manoeuvre during the display. The speed at which the two aircraft approach each other and cross is called the closing speed, which is in excess of 700mph. The zone focusing mode was used to assist in taking this image.

If there was ever a shot needed to prove the remarkable focusing abilities of the X-H2, then this may be it!

Looking the part

Looking the part in today's day and age for a professional, is more important than ever. Why? Because today, everyone is a photographer. I don't have a problem with this; I think it's great that people love taking pictures, whether as a pro or as an amateur. But as a pro, you need to stand out from the crowd in a sea of smartphones and video camera gimbals. It's what clients expect in a corporate environment.

I have been very fortunate to have worked with many major brands. Having the right kit that looks the part is important, as well as maintaining an air of competence and dressing smartly to suit the occasion, is a given. The way I see it, I am representing myself to my clients, and I'm representing my clients' brand when I'm out on assignment for them. It's something I've always been aware of from when I very first started. The image you portray as a professional is as important as the final photographic image you deliver to your clients.

With this in mind, I recently had a conversation with a fellow pro snapper about the small form factor of APS-C cameras in general, and as to whether they made you stand out as a professional while on public duty, with such a small body hung around your neck. Firstly, I have no issues with the size of the Fujifilm X-H2.

Cameras such as the Fujifilm X-T5 by comparison, are quite small in stature when compared with X-H2. They were designed to be small and compact for certain photography genres and styles such as travel photography. It's nice to travel light. That's part of their appeal. So maybe people might do a double take if you use, say, an X-T5 in a professional environment such as a concert.

The X-H2 is not particularly small with a vertical extension grip and a pro lens attached, together with a Fujifilm EF-X500 TTL flash, with the Fujifilm EF-BP1 battery pack for the EF-X500. It definitely looks the part, and I feel professional when using it. And for those of us who have carried around shed-loads of DSLR equipment, carrying APS-C kit is more than a bit of welcome relief.

A little story to illustrate this point. Recently, I was one of the official photographers on a certain Flying Scotsman, when someone asked us if we had seen the cameraman from the BBC. Yes, I replied, he's over there. The reason they had they asked was because the cameraperson in question was using a DSLR on a rig with a matte box and various other things bolted to it. It's my guess that it wasn't what the person was expecting a

J. BURGIN
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Black Country Living Museum. Fujifilm X-H2, XF16-55mm F2.8 II, 1/3000sec at f/8, ISO 800

BBC Strictly Come Dancing 2024 Live Tour in Birmingham. Fujifilm X-H2, XF 50-140mm F2.8 at 60mm, 1/1400sec at f/2.8, ISO 4000

Monty Don at BBC Gardeners' World Live, NEC Birmingham
Fujifilm X-H2, XF 50-140mm F2.8 at 124mm, 1/1250sec at f/5.6, ISO 640

Core strengths for pro use

Exceptional image quality: With its 40.2-megapixel X-Trans 5 HR sensor, the X-H2 delivers stunningly sharp and detailed images, especially in good light. This high resolution offers excellent post-production flexibility, allowing for aggressive cropping while retaining quality for large prints.

Built for demanding environments: The robust, weather-sealed magnesium alloy body is designed to withstand daily professional use and challenging conditions, including moisture and extreme temperatures. Its large, ergonomic grip provides comfortable handling, even with heavier lenses.

Outstanding stabilisation: The in-body image stabilisation (IBIS) system offers up to seven stops of compensation, enabling sharp hand-held shots in low light and at slower shutter speeds.

Versatile and reliable autofocus: The deep-learning-based subject detection autofocus system tracks a wide range of subjects, including humans, animals, and vehicles. While the X-H2S has faster tracking for high-speed action, the X-H2's AF is highly dependable for static subjects and predictable movement.

Excellent file flexibility: Professionals can take advantage of the 14-bit RAW files for extensive editing latitude. The Pixel Shift Multi-Shot mode can produce an ultra-high resolution 160MP file, which is invaluable for archival or large-scale commercial work.

BBC cameraperson to look like. I sort-of understood why they asked, even though most video journalists today do use DSLR or run-and-gun video cameras that are also quite small. It is stereotypical for someone to expect them to carry a rather large camcorder. I think this illustrates my point.

Should any of this this matter? Probably not. I don't have a definitive answer on whether size matters after our conversation. But I think it's fair to say, we both agreed you need to look and act the part. A camera is just part of it. And my X-H2 certainly looks the part. This conversation was not geared about one-upmanship, or a feeling of superiority. On the contrary, it was simply about looking the part in the changing world of photography today. That's a story for another day.

Everyday use

In my opinion, the Fujifilm X-H2 is a camera with a good specification for professional photographers to use every day. With its 40.2MP X-Trans CMOS 5 HR sensor, and advanced subject detection autofocus, it really is a star player. As with all Fujifilm cameras, it boasts a rugged, robust, high build-quality body which is weather-sealed. Couple this with its traditional-style ergonomics, and it makes for a well-balanced and comfortable camera to use as an all-day workhorse for any aspiring pro. I have found it to be a very reliable and confident performer across all the types of assignments that I am asked to cover. It's a given that you only use a camera that you have total confidence in.

The assignments I undertake can really test a camera. I have to say, I'm really chuffed that I can capture images of fast-moving action with a 40.2MP sensor camera. It's also great for scaling up images to adjust the framing if required, and of course, you get incredible quality to boot.

As photographers, I think we

have all been guilty of buying too much kit that we don't use regularly. I mention this because some of you might wonder why I don't have an X-H2s for action photography. Well, of course, I could, but it wouldn't be used on a regular basis, so for me, that would be a bad investment.

If you are a sports photographer, you would naturally probably choose the X-H2s over the X-H2 if you did the maths. Fujifilm would quite simply not manufacture a camera if it had not got a clearly defined purpose. So it really is a case of horses for courses.

With this in mind, you will no doubt be wondering what I use as my second body. Well, I'm proud to tell you it's my Fujifilm X-T5. I'm not going to call this camera a backup, because it's a tool I use alongside my X-H2 depending on the assignment at hand. While my X100VI is another resource I have at my disposal. They all have a purpose in my camera bag, and they all deliver the goods with their 40.2MP X-Trans CMOS 5 HR sensor technology on board, so are all confident performers in professional environments.

Fujifilm's film simulations

I think it's fair to say that everyone who loves Fujifilm cameras is obsessed and infatuated with their film simulations. Fujifilm is renowned for its film simulations, which are essentially in-camera processing modes that replicate the unique colour, tone, and sharpness characteristics of Fujifilm's famous analogue film stocks of yesteryear. These simulations offer photographers a way to achieve distinct looks with their JPEG or HEIF files directly out of the camera.

These popular film stock simulations include Provia (standard, versatile), Classic Chrome (muted, cooler tones), Classic Negative (contrasty, muted shadows, inspired by negative film), and Eterna (cinematic, low contrast, and muted colours). My personal favourite is the Velvia Film Simulation for its boost in colour saturation and contrast that's great for landscape and nature photography. And it's also great for my editorial assignments.

I'm sure that everyone who uses them are totally blown away by their quality. To think you only have to dial them in through the camera's menu system and then you have an array of creative film stocks at your disposal – for me, that's reason enough for anyone to invest in the Fujifilm system. And on top of this, if that wasn't enough, you can even create your own unique Film Simulation Recipes for even more personalised results. What's not to like?

Conclusion

The Fujifilm X-H2 is a highly capable and versatile camera for professional photographers, particularly those prioritising high resolution and image quality for subjects like landscapes, portraits, fine art, editorial and commercial work. While its twin, the X-H2s, is better suited for high-speed action (or is it?), the X-H2's balance of features makes it a reliable professional-grade camera for anyone looking to enter the APS-C arena.

It's really easy for me to wax lyrical about the Fujifilm X-H2 camera, after all I've said. Firstly, it is very good value for money when compared to many other cameras on the market.

Anyone who has any doubts about the capabilities of APS-C cameras not being the real deal, should maybe take a look at this camera. With its 40.2MP X-Trans CMOS 5 HR sensor and film archive built into every camera as film simulations, you can't really go wrong.

If you do take the trouble to compare the Fujifilm X-H2 camera to many of the other leading camera brands, it's not hard to come away with the conclusion that you can save yourself a fortune with a camera that easily takes pole position amongst its rivals in many ways. Fujifilm also looks after its pro photographers with its professional services membership.

Ultimately, your camera of choice is a personal preference, influenced by your personal budget, desired features, portability, comfort, and your specific photography needs, rather than a universal standard camera or brand that is the best overall. Factors like ergonomics (how a camera feels in your hands), a strong emotional connection to the camera or brand (Fujifilm fans certainly have that in spades) and as to whether you prioritise a tactile shooting experience or efficiency are crucial in determining the right camera for you as an individual.

I'm really glad I made the Fujifilm X-H2 my camera of choice. It will be really interesting what Fujifilm does when it's time to upgrade this camera. I guess we'll just have to wait and see, maybe they could get it to make you a cup of tea! AP

IAN'S KIT LIST

- FUJIFILM X-H2 Body
- FUJIFILM X-T5 Body
- FUJIFILM X100VI
- FUJIFILM EF-X500 TTL Flash x3
- FUJIFILM EF-BP1 EF-X500 Battery Pack
- FUJINON XF16-55mm F2.8 R LM WR II (24-84mm equivalent)
- FUJINON XF8-16mm F2.8 R LM WR (12-24mm equivalent)
- FUJINON XF50-140mm F2.8 R LM OIS WR (75-210mm equivalent)
- FUJINON XF100-400mmF4.5-5.6 R LM OIS WR (150-600mm equivalent)
- XF1.4X TC WR and XF2X TC WR teleconverters

The Game Fair, Shetland pony Grand Prix, Ragley Hall Warwickshire
Fujifilm X-H2, XF 100-400mm F4.5-5.6 at 211mm, 1/2900sec at f/5.0, ISO 1000

Ruko U1MINI 4K drone

Your First Pocket Aerial Drone

<249g, 8K Photo, 3-Axis Gimbal

amazon

Ruko U11MINI 4K

As its name suggests, this telephoto prime is well-suited to photographing sports
Sony Alpha A7R IV, 1/800sec at f/2, ISO 500

Sigma 200mm F2 DG OS | Sports

Angela Nicholson tests the world's first 200mm full-frame f/2 prime lens for mirrorless cameras

The Sigma 200mm F2 DG OS | Sports is a unique addition to the company's full-frame mirrorless lens line-up, claiming the title of the world's first 200mm f/2 lens for the format. Designed to appeal to portrait, sports and indoor event photographers, this telephoto prime lens promises a bright aperture, robust build and high-speed focusing in a package tailored to demanding conditions. It could be an attractive alternative to a 70-200mm f/2.8 lens for those who routinely use their zoom lens at its longest focal length and widest aperture.

Given its specification, it should be no surprise to hear that this lens isn't cheap, coming in at £2,999. The lens is available for both L-mount and Sony E-mount cameras, and I tested the Sony version.

Features

Built for full-frame mirrorless cameras, the Sigma 200mm F2 DG OS | Sports features a complex optical construction of 19 elements arranged in 14 groups, including 2 FLD (F Low Dispersion) and 2 SLD (Special Low Dispersion) elements. These help to correct chromatic aberrations and to maintain high image quality throughout the frame.

As part of Sigma's Sports line, the lens is dust- and splash-resistant, with a gasket around the mount, and features thermal insulation paint to reduce the impact of heat on optical performance. While the front element is most likely to be

The long focal length and large aperture make for an interesting portrait lens
Sony Alpha A7R IV, 1/640sec at f/2, ISO 100

protected by the deep lens hood that comes in the box, it also has a water- and oil-repellent coating.

The lens's autofocusing is driven by Sigma's HLA (High-response Linear Actuator) motor for fast and accurate performance. There's also optical stabilisation built-in that uses Sigma's OS2 algorithm, and that is claimed to provide up to 6.5 stops of shake compensation for shootng hand-held at slow shutter speeds. Two OS modes are available: Mode 1 for general use, and Mode 2 for when panning with a moving subject.

The lens has a large f/2 aperture, which means it lets in twice as much light as an f/2.8 optic, making it useful in low-light environments and when fast shutter speeds are required. There's also a click/de-clickable aperture ring with a lock switch; three customisable AFL buttons; and switches to set the focus mode (AF/MF), focus distance limitations, optical stabilisation mode and Custom Mode settings.

Backgrounds are nicely blurred, even with distant subjects
Sony A7R IV, 1/2500sec at f/2, ISO 100

The Custom Mode switch has three positions, including 'Off', but customisation requires Sigma's USB UD-11 dock. L-mount users can use the dock in conjunction with Sigma's Optimisation Pro software to adjust settings such as autofocus speed, optical stabilisation mode and the focus limiter for each switch position. As there's currently no dock available for Sony FE mount lenses, Sony users are restricted to the default settings. In this case, C1 engages 'Dynamic View' with maximum stabilisation in the viewfinder, while C2 activates 'Moderate View', which reduces the visible stabilisation to make it easier to follow moving subjects.

Unfortunately, the Sigma 200mm F2 DG OS | Sports is not compatible with Sigma's (or other) teleconverters and cannot connect to them physically.

Build and handling

Weighing in at 1.8kg for the Sony E-mount version, the Sigma 200mm F2 DG OS | Sports is hefty but just about hand-holdable for short periods. I used it to shoot an 80-minute rugby match without support, though I'd likely bring a monopod for a longer session.

Because of its large maximum aperture, the lens is wider than many telephoto primes and its filter thread accepts 105mm filters. It's also 203mm long, but it's the wide diameter and white colour that tends to attract attention.

Its control placement is well thought out, with three AF-L buttons spaced around the end of the barrel for easy access in both portrait and landscape orientations. The manual focus ring is smooth and well-damped, while the aperture ring has a satisfying feel whether clicked or declicked.

The switches are arranged vertically on the left of the barrel, with the click/declick switch at the bottom and the AF/MF switch at the top, making it the easiest to find. While the layout is generally ergonomic, I found myself needing to check which of the other switches I was

Images are sharp and detailed at f/2
Sony A7R IV, 1/2500sec at f/2, ISO 100

activating due to their close grouping. With time, it might be possible to build up the muscle memory to use them without looking.

The built-in tripod collar rotates silkily with helpful click stops every 90 degrees and includes an Arca-Swiss compatible foot. Although the foot is removable, it requires four hex bolts to be unscrewed so it's not something that you'll do often. Meanwhile, the collar itself is not detachable.

Wide strap lugs on the side of the barrel allow you to attach a strap directly to the lens, reducing stress on the camera's mount. These lugs are deep, but it's just possible to fit Peak Design Anchor Loops on them if you like using a Slide or Slide Lite strap.

Autofocus

Thanks to the HLA motor, the Sigma 200mm F2 DG OS | Sports' autofocusing is quick and accurate. During a rugby match, it kept up well with fast-moving subjects and proved compatible with Sony's eye detection system.

As usual, manual focusing is by wire so there's no end point to the ring's rotation. It's worth activating the Focus Assist magnification and Dynamic View viewfinder stabilisation if you're hand-holding the lens while focusing manually. In reality, there are few occasions when you're likely to have to move away from autofocus.

The lens exhibits some focus breathing, with the image appearing to zoom significantly as the focus shifts from infinity to closer distances. This could be a concern for video shooters or for those creating focus stacks, but it's unlikely to be a major issue for most stills photography.

Image quality

The image quality from the lens is excellent, even when the aperture is wide open to f/2. I used it with the 61MP Sony Alpha A7R IV and together they produce extremely detailed images. The central sharpness is outstanding and there's only a very minor drop-off in the corners. If you check images at 100% on-screen, diffraction becomes noticeable at f/16 and more so at f/22. I'd aim to make f/16 the minimum aperture I used.

The inclusion of FLD and SLD elements helps minimise chromatic aberration and I found no noticeable fringing in high-contrast scenes, even at wide apertures.

As a telephoto prime, the lens naturally exhibits low levels of curvilinear distortion. Straight lines remain straight right across the frame.

Vignetting is controlled well. Although there's some slight corner shading at the widest apertures, it's nothing to worry about and is gone by f/4.

One of the key strengths of the Sigma 200mm F2 DG OS | Sports is its bokeh. Out-of-focus areas are beautifully smooth and small highlights remain round across the frame thanks to the 11-blade rounded diaphragm. The shallow depth of field at f/2 allows for strong subject separation, making this an excellent lens for portraiture. When photographing the rugby match, even at distances where a player filled only part of the frame, the lens was able to isolate them from the background because of the shallow depth-of-field at maximum aperture.

Further good news is that flare isn't an issue, especially when the deep lens hood is used. I tried to force the matter by removing the hood and positioning the lens so the sun either sent rays across the front element or was in the frame, but all I saw was a slight drop in contrast.

Verdict

THE SIGMA 200mm F2 DG OS | Sports is a niche lens, but one that delivers outstanding results. Its bright aperture and exceptional image quality make it a tempting choice for indoor sports, low-light events and long-distance portraiture. It produces impressively sharp images even at f/2, with attractive bokeh and well-controlled aberrations.

That said, its weight and size mean it's not a lens you'll want to carry or use hand-held for long periods of time. And while its fixed focal length suits some situations perfectly, it lacks the versatility of a zoom lens when shooting unpredictable subjects such as sport or wildlife.

The absence of teleconverter compatibility is disappointing, particularly for wildlife photography, where extra reach is often essential. If Sigma could offer a matched converter without sacrificing image quality, it could effectively transform this into a 400mm f/4 equivalent, expanding its appeal.

In practice, this lens is best suited to controlled or predictable environments, where mobility is less critical and the fast maximum aperture is a real asset. For indoor sports, concerts, theatre work or distant portraiture, it's an excellent performer.

Data file

Price: £2,999
Filter diameter: 105mm
Elements: 19
Groups: 14
Diaphragm blades: 11
Aperture: f/2 - f/22
Min focus distance: 170cm
Length: 203mm (Sony E-mount)
Diameter: 118.9mm
Weight: 1,800g (Sony E-mount)
Lens mount: L-mount or Sony E-mount
Included accessories: Pouch, hood, caps, strap

Amateur Photographer Testbench GOLD ★★★★★

Ulanzi MA38 Mobile Phone Photography Stand

Andy Westlake tests a clever device for using your smartphone on a tripod

● $58.79 (approx. £44) ● ulanzi.com

Amateur Photographer Testbench GOLD ★★★★★

The Ulanzi MA38 is a multi-functional device for holding a smartphone. It can be used either on its own as a desktop stand or mini tripod, or as an adapter for attaching phones onto Arca-Swiss tripod-head clamps. With its Magsafe-type ring mount, it'll hold recent iPhones directly, but Android phones will need the supplied metal adapter ring.

There is, however, a lot more to the MA38 than just that. Thanks to magnets in its base, it'll also clamp firmly onto steel objects. There's a 1/4in thread for fitting it onto non-Arca tripods, and a small fold-out hook for hanging it off such things as car windows. Ulanzi even suggests you can use it as a handgrip. In short, if you want a means of setting up your phone to take photos or record video, this will probably do the job.

With its magnetic ring, the MA38 is much quicker to use than clamp-style phone mounts. Its long stem also means that it works just as well regardless of whether the phone is set vertically or horizontally. That ring is double-sided too, so you can fix an accessory on the opposite side to your phone. This could be an LED light, a portable SSD, or a Wi-Fi monitor for using your device's main camera for recording yourself. It also works with such things as magnetic filter mounts.

Construction quality is impressive, with all-metal build and a smart gunmetal finish. All the joints operate smoothly, but are sufficiently stiff that there's no concern the tripod might collapse on you. Silicone pads protect both your phone, and any surface the MA38 is used on, from scratches.

About the only real penalty for all this versatility is the size. Unlike some other magnetic mounts or the Peak Design Mobile Tripod, you won't realistically be leaving this attached to your phone. But it's not huge or heavy by any means, and the built-in carabiner clip provides extra carrying options.

Verdict

While smartphone cameras are obviously designed to be used hand-held, there are plenty of situations where you might want to set them up on a tripod. The Ulanzi MA38 facilitates this uniquely well, by combining a mini tripod/stand and Arca-Swiss plate in one device. After trying plenty of other options and finding them wanting in one way or another, it's become my go-to choice for this job.

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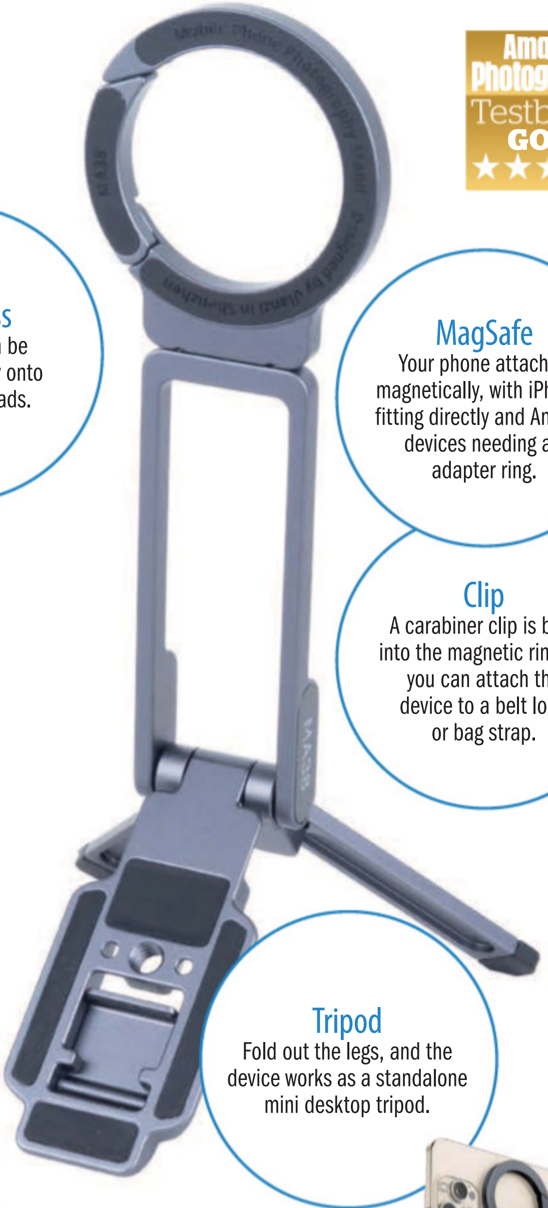

Arca-Swiss
The device can be clamped directly onto many tripod heads.

MagSafe
Your phone attaches magnetically, with iPhones fitting directly and Android devices needing an adapter ring.

Clip
A carabiner clip is built into the magnetic ring, so you can attach the device to a belt loop or bag strap.

Tripod
Fold out the legs, and the device works as a standalone mini desktop tripod.

At a glance

- Magsafe phone attachment
- Works as a standalone tripod
- Fits Arca-Swiss clamps
- Carabiner clip
- 155 x 56 x 11mm (folded), 108g

ALSO CONSIDER

The MA38 is one of a family of magnetic phone mounts from Ulanzi. The MA30 is a similar, but cheaper design, with one big difference being that it isn't Arca Swiss compatible. The MA60 is another variant that folds up smaller. Finally, if you want to mount your phone onto your camera, the MA07 (right) has a hot-shoe fitting.

BLAST FROM THE PAST

Voigtländer Vitessa

John Wade on how one company took a different look at folding cameras

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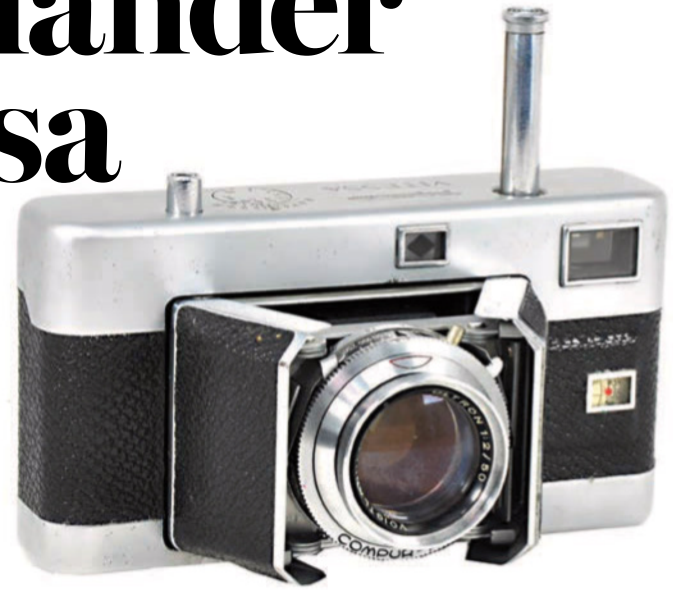


An early version of the Vitessa, an unusual folding camera from Voigtländer

Voigtländer could often be relied upon to tackle traditional camera design in new ways. Most folding cameras of the 1950s involved dropping down a bed from the body with a lens that self-erected on struts and bellows. Voigtländer improved on that by using an arrangement usually known as barn doors.

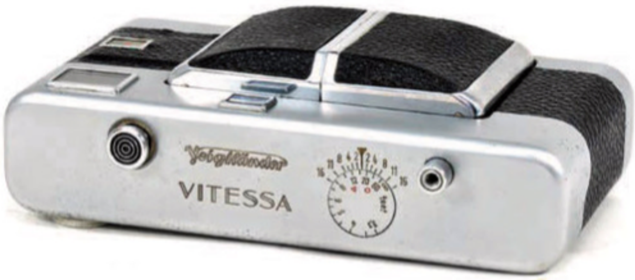
Folded, the Vitessa measures 13x7x3cm, small enough to slip into a decent size pocket, although at 700 grams it's a bit hefty. As first pressure is taken on the shutter release, the twin barn doors jump open and the lens leaps forward ready for action. At the same time, a 4.5cm long plunger launches itself from the top plate. Pressing this back all the way down tensions the shutter and winds the film before it springs up again. The lens is focused by a thumbwheel protruding from the back of the body coupled to a rangefinder in the viewfinder. So, with the right-hand index finger on the shutter release, the thumb on the focusing control at the back, and left-hand index finger on the film advance plunger, focusing, shooting and winding can be carried out in rapid succession. The frame counter is in a small window on the front of the body.

The Vitessa's strangest accessory is an ever-ready case, with a built-in flashgun inside the lid that opens up below the camera. It's best used upside down to prevent unflattering lighting on faces.

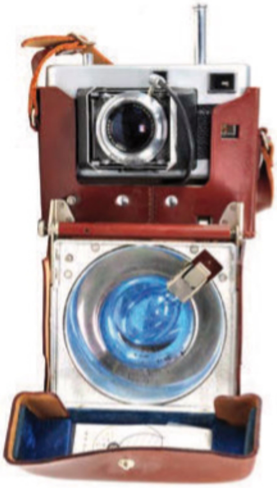
Between 1950 and 1957, Voigtländer built many versions of the Vitessa Models A, N and L. The one reviewed is the second version of the Model A. It sports a 50mm f/2 Ultron lens, shutter speeds of 1-1/250sec and manual parallax compensation by means of a diagonally sliding viewfinder eyepiece. Folding the camera again involves pushing the lens gently back into the body when the barn doors will spring slightly apart and then close. Only then will the film wind plunger stay down when depressed.

What's good Quality German optics and mechanics, easy to open and shoot rapidly.

What's bad The barn door mechanism is complicated and can stick on older cameras.



The camera folded, showing its depth of field scale on the top plate that operates as the lens is focused



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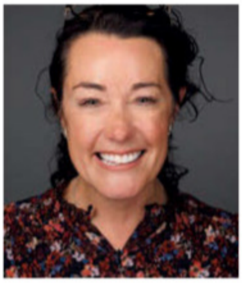
Round seven
Animal Kingdom

Always a very popular round, this category reflects photographers' appreciation of and love for the animal world. You're not restricted to wildlife in this round – images of domestic animals and pets are also welcome as we want to see mammals, birds, insects – everything. You don't have to spend huge sums of money on trips to safari locations in order to capture an original shot. There is endless scope for photographing wildlife subjects in towns and cities, and even our own gardens. Try telling a story about the way in which a creature lives by showing it in context – be that an urban fox foraging around dustbins, or a seagull stealing chips from a tourist. Or go the other way, and fill the frame with the head of a lion, or even your pet cat.



Your guest judge

Your guest judge for Round Seven, Animal Kingdom, is Ellie Rothnie. An internationally acclaimed wildlife photographer, tour leader, speaker and Canon Ambassador, Ellie has an enduring love of bird and animal portraiture. See **ellierothnie.com**, and follow her on **www.facebook.com/ellie.rothnie** and **www.instagram.com/ellierothnie**

Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	22 July 2025	18 Aug 2025	3 September	18 Sep 2025
Celebrating Colour	19 August 2025	15 Sep 2025	1 October	16 Oct 2025
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	**14 October 2025**	**10 Nov 2025**	**26 November**	**11 Dec 2025**
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
Urban Life	9 December 2025	5 Jan 2026	21 Jan 2026	5 Feb 2026
Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

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Enter the code below via Photocrowd to get one free entry to Round Seven - Animal Kingdom

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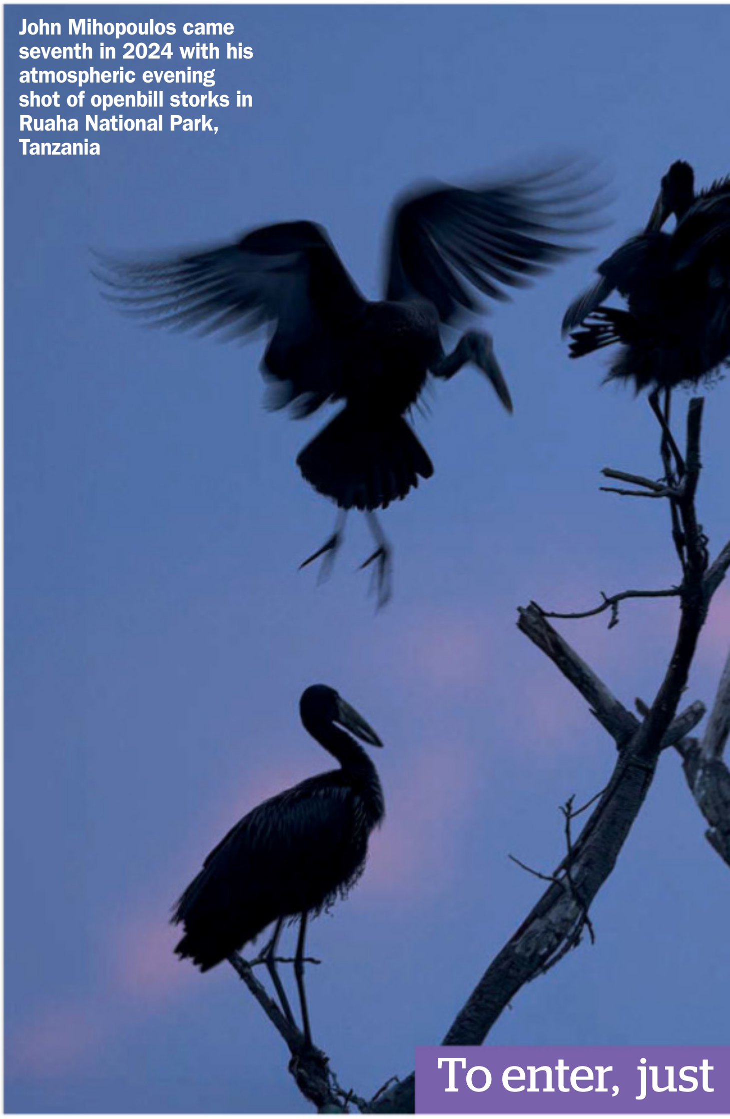

John Mihopoulos came seventh in 2024 with his atmospheric evening shot of openbill storks in Ruaha National Park, Tanzania

© JOHN MIHOPOULOS

To enter, just

ALL ABOUT APOY 2025

The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.

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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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What you win

APOY prizes

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The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

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The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

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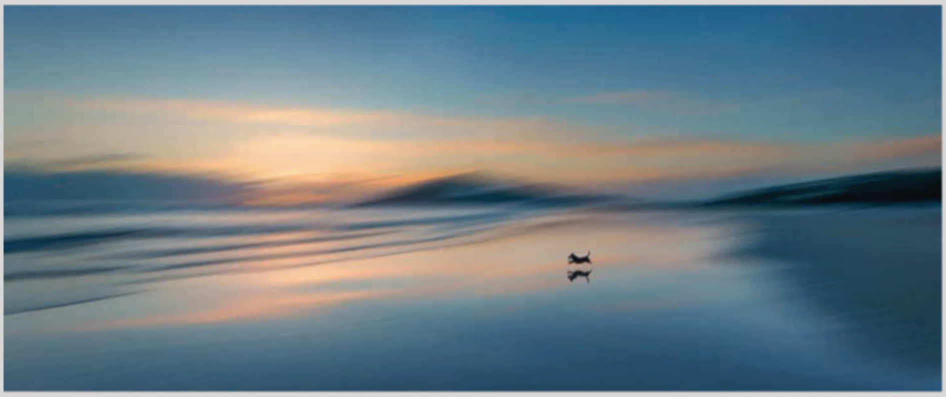

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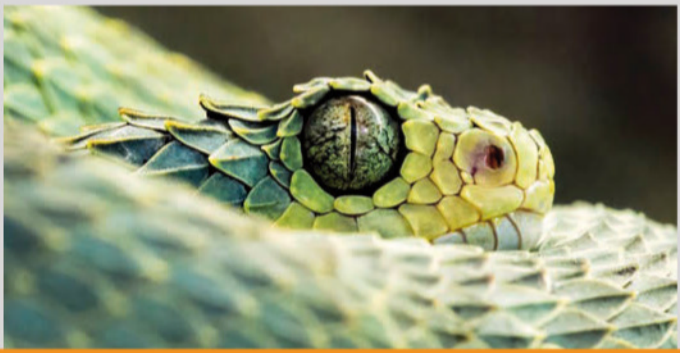

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LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

Caught short

Gordon Wright sent in this picture his wife took of a misleading situation

My first digital camera was a Nikon Coolpix 5000 purchased in 2005. On my first outdoor excursion to test it, it started to rain, so I unzipped my anorak and concealed it inside with the strap around my neck. I was about to cross an old stone bridge when I noticed scores of budding giant hogweed on the other side and decided to take a picture. Alas, when I tried to unzip my anorak, it jammed and refused to budge. My only option was to lift up the front of my anorak, and bracing my knees on a low stone wall, use the LCD viewer to frame my shot. Just then an angry voice behind me remarked, 'Find somewhere private to do that!' I turned around to find two elderly ladies with their dogs, glaring at me. I was puzzled for a few moments until the penny dropped. I returned to the spot with my wife the following day when she snapped me in the offending position. I dined out with that story and snapshot for months to come.

Gordon Wright

This made us laugh, Gordon, so you are a well-deserved star letter winner this week!

Win! SAMSUNG

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

SAMSUNG
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Pray and display

What an excellent picture of the mantises in the 30 September issue, and what a shame it was printed across two pages. Surely some images could be printed sideways to take full advantage of a single page.

When we lived in Cyprus back in the late 1960s, we had a praying mantis in our garden. We called him George, and he was always pleased to see us!

Once I had paid 1/6 d for my AP my first port of call was always to Victor Blackman's page. Sadly *Vic, NPhoto, Digital Photography* and the Canon magazine are no longer with us. Neither, I suspect, is George!

Phil Rix

Thanks for the suggestion, Phil. We do our best to accommodate landscape-format pictures in news without folds, but sometimes it's tricky – and running the image sideways would, we suspect, cause more issues than it solves. RIP George.

Seeing red

The Redhead Days festival is an annual gathering of tens of thousands of people in the city of Tilburg, Netherlands, including many thousands of redheads from more than 80 different countries. It is the oldest, largest, and most spectacular redhead festival in the world. This year, 2025, was their 20th event.

I have attended it since 2016 and would like to do an article on how I go about preparing for it, how I choose the equipment I use and what I do at the event to get the best images; all this from an amateur's perspective.

Thousands of your readers will be amateurs, many possibly wanting to photograph events but not sure how to go about it. I would hope that the article would inspire others and give them the knowledge and confidence to go and do something similar. I hope being an amateur myself, I would be able to bring a different perspective, possibly more akin to their experience.

Rick Corbishley

Gratefully received Rick, we will certainly discuss your idea. And we encourage other readers to keep sending us feature ideas – our email is ap.ed@kelsey.co.uk. Great pictures, by the way!

Rick Corbishley took this great portrait image

THIS WEEK WE ASKED...

Which camera do you typically shoot with?

You said...

Andy McDonald
I use the veteran Sony A7R II that I picked up second-hand last year – you don't need the very latest model to take pictures!

Harri Rae
My main camera and soon to be my only camera is my trusty EOS 5D, 12.8MP. I like the newfangled tech of high fps and fancy focus tracking but the sense of accomplishment similar to film shooting is what I thrive for. Spray and picking the best is not my style.

Jimmy Palmer @JimiPalmr
Fujifilm X-T3 photo and Sony alpha S for video.

Beverley Birchley
OM Mark II x2 – I just use different lens for different circumstances.

Ben Burchell
Technically, my main is my Sony A7R III. However, recently I've been out shooting more with a Panasonic GF1 (paired with the 20mm f/1.7) and been really enjoying it and getting great results. Main film camera is my Pentax SPII.

Mark D Curtis
For digital I am still using the same Nikon D50 I've had for 20 years, and for film it's usually a Pentax K1000. This can all change though.

Mark Buckley
Canon EOS 6D for landscape, Canon EOS R10 for sport and wildlife.

Mark Silvester
Sony A7 IV and an A7 III as B camera. Plus a Leica D-Lux 8, for travelling light.

Caroline Webb
Canon EOS R5 Mark II mirrorless for wildlife/action or Fujifilm X-T5 when out hiking.

Deborah McPhail Photography @throughdebslens
Canon EOS R5.

Steve D @PhotogSmd
A6000. Cheap 'n' cheerful.

Marc La
Sony A7 III with either a Sony 16-35 f/4 PZ or a Sigma 70-200mm f/2.8 for most of my stuff. An A6400 with Sony 70-350mm (105-525) for sports.

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See page 3 for how to contact us

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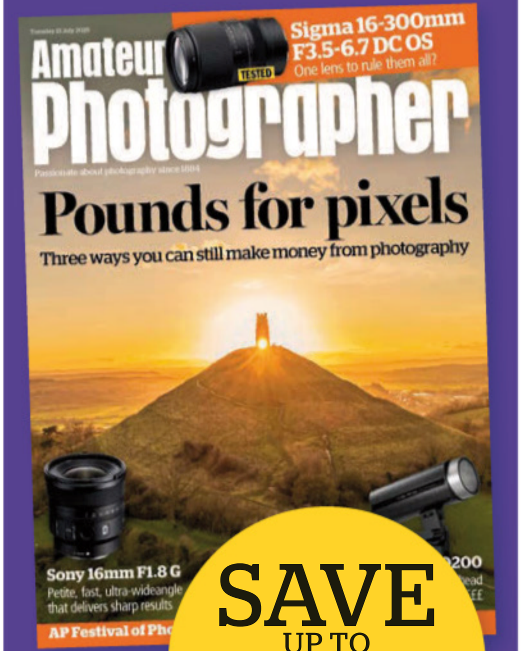
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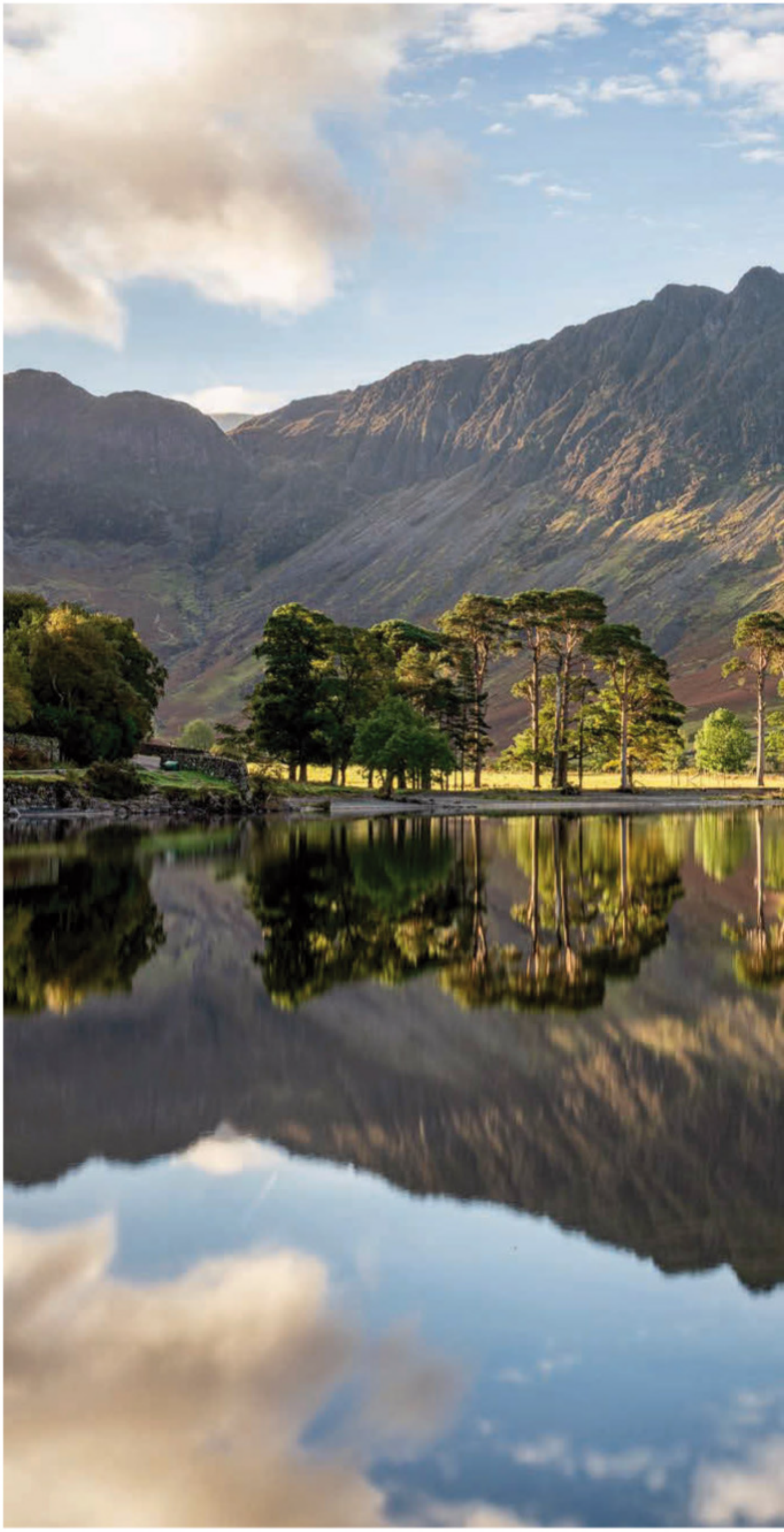


Buttermere Autumn Awakening

by Mark Hetherington

Sony A7 IV with Sony 24-105mm lens, with Kase 6-stop ND filter, 10sec at f/14, ISO 50

'Buttermere in the Lake District delivered landscape photography perfection on this morning. Still water, flawless reflections, and the first golden light touching the pines and the iconic peak of Haystacks. Autumn is only just beginning to show, but the colours are already hinting at the potential magic to come.'

Website: markhetherington.com
Instagram: @markshetherington
Facebook: markhetherington

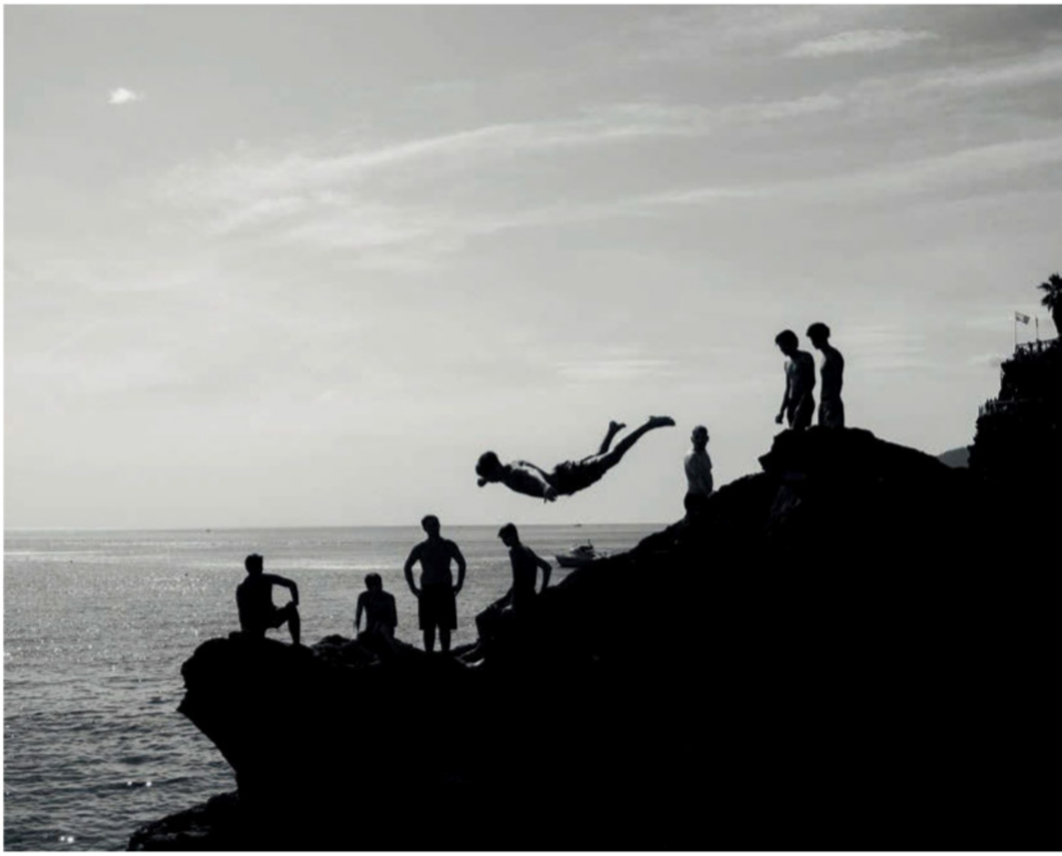
It's good to share

Salt and Shadows by Brian Anderson

Fujifilm X100VI, 1/5800sec at f/5.6, ISO 500

'It was a warm afternoon on the coast of Italy. The cliff jumpers weren't the only ones on edge, as spectators and divers alike held their breath with every jump. In that moment, everything was simple – sun-kissed skin, salt in the air, and time standing still.'

Instagram: @TheGrainyPerspective



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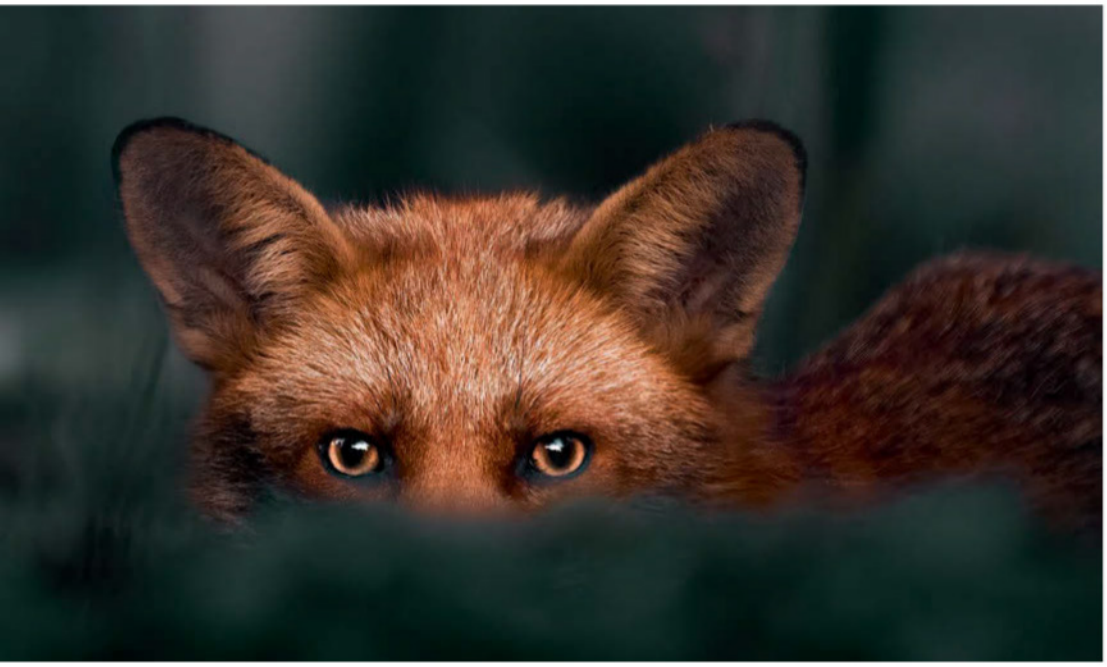

The Fox's Glare by Yiyi Poulopoulou

Canon EOS R7, Canon EF 100-400mm f/4.5-5.6 Mk1, 1/100sec at f/5.6, ISO 6400, 400mm

'I spotted this fox staring at me from behind some plants in a driveway, and I could have moved, but I liked how they drew attention to the eyes and created a sense of mystery. This encounter reminded me that you don't have to travel far to see beautiful wildlife.'

Instagram: @yiyi.wildlifephotography

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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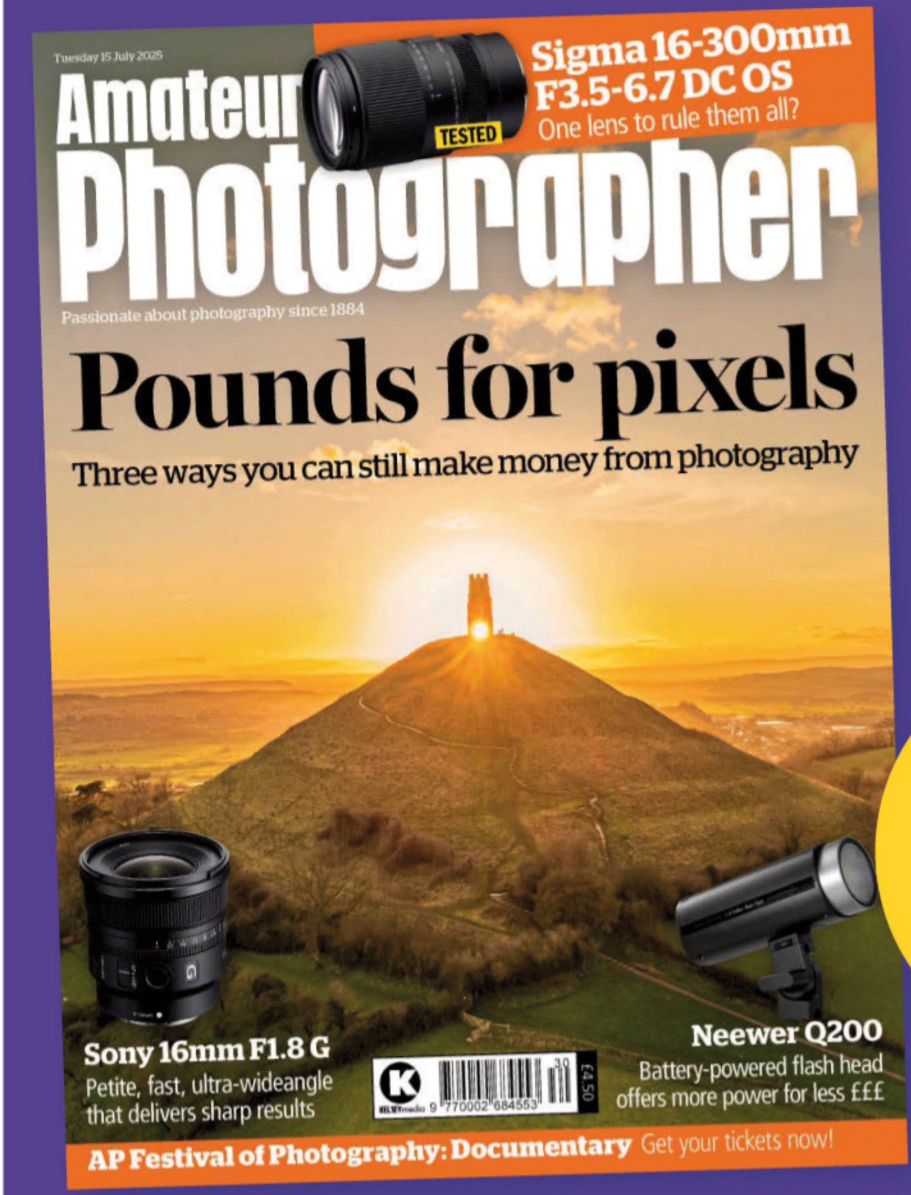
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1

1 Seashell on the Seashore by Janice Bareton

2 Red Kite by Paul Buckley

3 Intercity by Andrew Marriott

2

3

Join the Club

Bramhall Photographic Society plans photo-walks and has several special interest groups

When was the club founded?
The club was founded in 1947 as part of the Bramhall Village Community Club, just after WW2. This was the brainchild of wartime Fire Marshal Gerald Whittaker, and reflects the comradeship of the village in that time. For 18 years, meetings were held in the Methodist Hall, until 1966, when the Village Club built their own clubhouse, made possible by the generosity of local villagers. Bramhall Photographic Society emerged from this original post-war club.

What does your club offer to new members?
We welcome both beginners and experienced amateur photographers, to meet, learn and improve their photography in a friendly environment. For beginners, there is the opportunity to have help from a member with similar equipment and assistance with processing their pictures. For experienced photographers, there is the opportunity to discuss their images with members, show their creativity and receive constructive feedback of their work through competitions and critique sessions.

Describe a typical club meeting
The club meets around 40 times a year, September to June. Members arrive from 7.15pm on Mondays for informal discussion, prior to the meeting starting at 7.45pm. A committee member opens the meeting with past and future club events. The programme consists of guest and member speakers, competitions, practical evenings, and themed challenges. There are a number of special interest groups – Sports, Street, Nature, Landscape and Mono photography – who meet prior to the main meeting. Around 9pm there is a coffee break. Meetings end around 10pm.

Do you invite guest speakers?
The club budgets to have ten guest speakers each year, covering many genres. Many of the speakers come from the Lancashire and Cheshire Photographic Union, supplemented by our own members who are keen to share their visits, skills and experiences.

Do members compete in regional or national competitions?
We have for many years competed in two local inter-club competitions: the High Peak Trophy and Cheadle Alliance, having won the latter for the past three years. As members of the Lancashire and Cheshire Photographic Union, the club enters both club and individual competitions. Nationally, many members enter BPE competitions. Internationally, the club enters the FIAP World Cup for Clubs. Of the 20 images entered in the most recent competition there were five Acceptances. Several members enter International Salons, with some success.

How many members do you have?
Currently membership stands at 47, a number which has been maintained since 2022.

Are there any residential trips or outings planned?
The club has a well-supported programme of photo-walks throughout the year, as well as a variety of sporting, nature, cultural and social events. Small groups of members often go on residential trips throughout the UK.

Do you have any funny stories about the club?
One judge thought a photographer must have climbed a tree to get an image of fungi, when it was clear the fungi was at ground level. Another thought an image of a stuffed badger was real!

What are the club's goals for the future?
The club's challenge is to increase its membership by promoting the club through social media, local press and exhibitions. Encourage more members to print images and to include the use of mobile phone photography.

4

4 Kingfisher With Minnow by Neil Sumner

Club essentials

Bramhall Photographic Society

Bramhall Village Club, Melbourne Road, Bramhall SK7 1LR

Meets: Meets on Monday evenings from 7.15pm, September to June, at Bramhall Village Club, Melbourne Road, Bramhall

Membership: £32 per year, £2.50 per meeting attended. Reduction for Students. Free first meeting for prospective new members

Contact: Club Secretary - Phil Garside: contact bramhallps@gmail.com

Website: www.bramhallps.org

8 Small Skipper by Alfred Brown

9

9 Dried Tulip by Heather Carslake

5 Harris Colours by Gail Nicholson

6 Racing Line by Sean Cahill

7 Red Squirrel by Richard Wagstaff

10 Puffin Island Life by John King

11 Bramante Staircase by Phil Garside

6
TEON
77
YAMAHA

12 Canalside at Twilight by John Colburn

13 Fab Four by Sean Cahill

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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £499 ● explore.omsystem.com

This latest model in a long line of class-leading rugged cameras is waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★☆ **Reviewed 2 Apr 2024**

Canon PowerShot G7 X Mark III

● £699 ● www.canon.co.uk

This lovely little pocket camera provides a good range of features for both photography and video. You get a 20MP 1in sensor, 24-100mm equivalent f/1.8-2.8 zoom lens, 4K 30p video recording, and a tilting rear screen. It's ideal for those who'd like more advanced controls than on a smartphone.

★★★★☆ **Reviewed 28 Sep 2019**

Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical / electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★

Review
9 Apr 2024

Ricoh GR III

● £949 ● ricohgr.eu/en-gb

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keeps image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★☆

Reviewed
3 Aug
2019

Sony RX100 VII

● £1,049 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★½

Reviewed
5 Oct 2019

Sony RX10 IV

● £1,499 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★

Reviewed
2 Dec 2017

Canon EOS 250D

● £769 with 18-55mm IS lens ● www.canon.co.uk

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★☆

Reviewed 7 Sep 2019

Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm lens ● www.olympus.co.uk

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★☆

Reviewed 26 Sep 2020

Fujifilm X-T5

● £1,699 body only ● www.fujifilm.eu/uk

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed 3 Jan 2023

Canon EOS R50

● £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★☆

Reviewed 6 Jun 2023

Fujifilm X-T50

● £1,299 body only ● www.fujifilm.eu/uk

Fujifilm's mid-range line takes a major step up, with a 40MP sensor and in-body image stabilisation. Traditional analogue dials control exposure settings, while the firm's peerless Film Simulation colour modes get their own selection dial for the first time. The compact body is ideal for travel.

★★★★★

Reviewed 30 Jul 2024

Panasonic Lumix GH7

● £1,999 body only ● www.panasonic.com/uk

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Autofocus is much improved over the firm's older models, too. Pro-spec video functionality and effective in-body stabilisation round off a fine package.

★★★★★

Reviewed 5 Nov 2024

Fujifilm X-S10

● £999 with 15-45mm lens ● www.fujifilm.eu/uk

Fujifilm's X-S10 brings a distinct change in design. It looks much like a conventional DSLR, with electronic dials for changing exposure settings. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. The result is a camera that's perfect for APS-C DSLR users looking to upgrade to mirrorless.

★★★★★

Reviewed 23 Jan 2021

OM System OM-5

● £1,199 body only ● explore.omsystem.com

This small, fully featured and weather-sealed mirrorless camera is both a pleasure to use, and capable of great results. Its petite body finds space for an extensive complement of controls, along with class-leading 5-axis in-body image stabilisation, yet weighs in at just 414g. On-chip phase detection enables fast, decisive autofocus.

★★★★★

Reviewed 13 Dec 2022

OM System OM-1 Mark II

● £2,199 body only ● explore.omsystem.com

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★

Review 12 Mar 2024

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Nikon Z f

● £2,149 body only ● www.nikon.co.uk

This lovely-looking full-frame mirrorless model combines plenty of substance with its classic retro styling. It boasts tactile top-plate dials for shutter speed, ISO and exposure compensation while delivering lovely image quality in both JPEG and raw. There's some cutting-edge technology on board too, including impressive subject detection autofocus.

★★★★½

Reviewed
9 Jan 2024

Sony Alpha 7 IV

● £2,179 body only ● www.sony.co.uk

Sony's enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

Reviewed
11 Dec 2021

Nikon D850

● £2,699 body only ● www.nikon.co.uk

This brilliant professional all-rounder provides a winning combination of high resolution and speed. Its 45.7MP sensor produces fine results at high ISOs, and the autofocus is incredibly responsive and accurate. Build quality and handling should satisfy the most demanding of users. It's an absolutely sensational camera capable of tackling any type of subject.

★★★★★

Reviewed
21 Oct 2017

Nikon Z 7II

● £2,899 body only ● www.nikon.co.uk

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★½

Reviewed
6 Feb 2021

Nikon Z 8

● £3,789 body only ● www.nikon.co.uk

This stunning camera takes all the best bits of Nikon's flagship Z 9 and places them in a smaller, less-expensive body. Combining high resolution, rapid speed, cutting-edge autofocus and pro-level build, it's capable of shooting 45.7MP raw files at 20fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's a stunningly capable camera.

★★★★★

Reviewed
11 Jul 2023

Canon EOS R6 Mark II

● £2,779 body only ● www.canon.co.uk

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★

Reviewed
21 Mar 2023

Sony Alpha 7R V

● £3,699 body only ● www.sony.co.uk

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★

Reviewed
17 Jan 2023

Leica M11

● £7,299 body only ● uk.leica-camera.com

Leica's 60MP full-frame rangefinder is a beautful anachronism – a camera type that has been obsolete for decades, yet which still remains an object of desire for many photographers. This elegant mix of the old and the modern offers triple-resolution raw recording, including 36MP and 18MP options, and vastly improved battery life. It's a really lovely camera that can deliver stunning results.

★★★★½

Reviewed
8 Mar 2022

Fujifilm GFX100S

● £5,499 body only ● www.fujifilm.eu/uk

Fujifilm's second-generation super-high resolution camera places a 102MP medium-format sensor in a body the size of a full-frame DSLR. On-chip phase detection provides rapid autofocus while in-body stabilisation allows the camera to be used handheld easily. It's perfect if you need to shoot in the field with compromising image quality.

★★★★★

Reviewed
8 May 2021

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Billingham Hadley Pro 2020

● £293 ● www.billingham.co.uk

The latest model in this iconic line of British-made satchel-style bags includes some well-considered updates, such as a detachable shoulder strap. It's impeccably constructed from premium materials to keep your kit protected, including Billingham's signature triple-layer canvas that's impermeable to water. It's pricey, but will last for decades.

★★★★★ **Reviewed 5 Oct 2019**

Vanguard Veo Active 42M

● £160 ● www.vanguardworld.co.uk

Vanguards's VEO Active backpacks are designed for hiking. This model is small enough to carry on a plane, but still has space for a camera and three lenses, plus a 13in laptop and personal items. It offers excellent protection thanks to its metal frame and padded insert.

★★★★★

Reviewed 19 Jul 2022

Gitzo Adventury 30L

● £239 ● www.gitzo.com/uk-en

This sizeable backpack will hold a pro-spec DSLR with a 70-200mm lens attached and a second body plus up to 4 lenses. An expandable roll top provides plenty of space for personal items, and the bag also boasts tablet and laptop compartments. It's comfortable to carry fully loaded and offers first-class protection.

★★★★★

Reviewed 8 Sep 2018

Essential Film Holder Kit

● £90 ● www.clifforth.co.uk

Many photographers either still enjoy shooting film, or have old negatives and slides that they'd like to digitise. Probably the best way to do this is to copy them using a DSLR or mirrorless camera. This easy-to-use device holds film flat over a lightbox for copying. It gives excellent results and is much quicker than using a scanner. ★★★★★

Reviewed 29 Aug 2020

NiSi Bluetooth Remote Control

● £29.90 ● nisioptics.co.uk

If you use strong neutral density filters, this device makes it much easier to work with the long exposures required. It connects to your smartphone by Bluetooth and is controlled by NiSi's free ND Calculator app. Camera connection cables cost £5.90 each.

★★★★½ **Reviewed 11 Jan 2022**

Novo Mantis T3 Mini Travel Tripod

● £70 ● www.ukdigital.co.uk

This neat 27cm-tall mini tripod has two-section carbon-fibre legs that can be set to three different angles, and chunky rubber feet that unscrew to reveal ground spikes. The matched MBH-25 ball head (£60) provides impressive strength, and an optional centre column is available for £30.

★★★★★

Reviewed 6 Feb 2021

Manfrotto 190 Go! MT190GOC4

● £299 ● www.manfrotto.com/uk-en

With 4-section carbon fibre legs that can each be set to four angles, this sturdy, versatile tripod achieves a maximum height of 147cm while folding down to 45cm, and weighs 1.35kg. But its party trick is a centre column that can be set horizontally for overhead or low-level shooting.

★★★★★

Reviewed 1 Jun 2019

Benro GD3WH

● £169 ● www.benroeu.com

This relatively lightweight and portable geared head employs an Arca Swiss type quick release. Three large control knobs, one for each axis of movement, drive the camera directly in the corresponding direction, allowing highly accurate setting of composition. With its sturdy magnesium alloy construction, it's rated to support a 6kg load.

★★★★★ **Reviewed 26 May 2018**

Vanguard VEO 2S AM-264TR

● £99 ● www.vanguardworld.co.uk

This unusual monopod boasts an extended height of 1630mm, a folded height of 565mm and a maximum load capacity of 6kg. Three foldable legs at the base provide a tri-stand platform, and are linked to the four-section carbon fibre leg via a ball joint that allows smooth panning and tilting motions.

★★★★★

Reviewed 30 May 2015

VANGUARD
VEO

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Trustpilot ★★★★★ 4.9
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Adaptalux Studio Nature LED Macro Combo Pack

● £372 ● www.adaptalux.com

This clever modular LED system is perfect for lighting small subjects creatively. The pack includes a control pod with a built-in rechargeable battery, four flexible lighting arms (two white, one blue and one green), plus three diffusers and two colour filters. Always-on LED lighting makes it easy to visualise the results in real time.

★★★★★

Reviewed 20 Sep 2022

RØDE VideoMicro II

● £82 ● en.rode.com

RØDE's updated compact on-camera video microphone brings a number of welcome improvements. Along with a much-improved Helix shock-mount, it comes with cables for use with both cameras and smartphones, plus a choice of foam or furry windshields. Audio quality is a dramatic improvement over most cameras' built-in mics, too.

★★★★★ **Reviewed 20 Jun 2023**

Tenba Tools Cable Duo 4

● £20 ● uk.tenba.com

Not all handy accessories have to cost a fortune. This well-designed tech organiser pouch features a dual-compartment layout, with a shallow space on one side for cables, and a deeper one on the other for such things as battery chargers or computer mice. The simple rectangular design fits easily into a bag and the tough transparent covers make it easy to see what's inside.

★★★★★

Reviewed 20 Sep 2022

Formatt Hitech Onyx 85mm Seascape Kit

● £345 ● www.formatt-hitech.com

This 85mm filter kit is ideal for APS-C or Micro Four Thirds users. It includes a polariser, 6-stop neutral density, and 3-stop soft-edge and hard-edge ND grads. It'll fit filter threads up to 77mm, with step rings for 72mm, 67mm and 58mm supplied in the box.

★★★★½

Reviewed 6 Feb 2021

Calibrite ColorChecker Studio

● £500 ● www.colourconfidence.com

Previously known as X-Rite i1 Studio, this kit enables users to adopt a completely colour-managed workflow, from capture through display to print. It allows profiling of cameras, scanners, monitors, projectors and printers, and works with both Mac and Windows computers. It's a great tool for any photographer who likes to print at home.

★★★★★ **Reviewed 19 Jan 2019**

Kase Revolution Magnetic Circular Entry Level Kit

● £230-£285 ● www.kasefilters.com

These clever kits include circular polarising, 3-stop and 6-stop neutral density filters that snap magnetically onto adapters that screw into your lens. This considerably speeds up the process of using filters and encourages you to use them creatively. Kits are available in 77mm, 82mm, and 95mm sizes, with adapter rings from 49mm up.

★★★★★

Reviewed 21 Feb 2023

Epson Expression Photo XP970

● £219 ● www.epson.co.uk

An update to the XP960, which won our coveted gold award, this impressive multifunctional unit provides A3 printing ability while retaining a compact footprint. Along with a conventional USB connection, it can print over Wi-Fi, or directly from an SD card or USB stick, controlled using the excellent colour LCD touchscreen. Other useful features include an A4 scanner and double-sided document printing.

★★★★★

Biolite Charge 80 PD

● £70 ● uk.bioliteenergy.com

Powerbanks can be invaluable when you want to keep shooting for longer. This device houses a 20,000mAh Li-ion battery, which is capable of replenishing the average camera battery up to ten times. It can also be used to power certain cameras directly.

★★★★★ **Reviewed 10 Jul 2021**

Fujifilm Instax Mini Link 2

● £115 ● www.instax.co.uk

Powered by a built-in rechargeable battery, this smart little printer connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. It's small enough to slip into a coat pocket or bag, and delivers gorgeous little prints with fine detail and vivid colour.

★★★★★

Reviewed 30 Aug 2022

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CANON EOS R5 MARK II

Master the Moment

45 MEGA PIXELS | 30 fps | 3.1" | IS | 8K

Incredible 45-megapixel resolution meets breath-taking speed up to 30fps and up to 8K 60p RAW video. The result is a camera that excels in every genre of visual story telling. DIGIC Accelerator technology powers Dual Pixel Intelligent AF – now with next-generation Eye Control AF and Action Priority mode.

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+ RF 24-105MM F/4L £5,399

SONY A6700

Next generation creativity on the go

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26.0 MEGA PIXELS | 11 fps | 3.0" | IS | 4K

The a6700 combines the latest AI technology with Sony's outstanding a-series image quality in a compact APS-C camera body. Offering enhanced subject recognition, the latest technology for capturing stills and movies, and E-mount lens compatibility, the lightweight a6700 is designed for creative adventures, anytime, anywhere.

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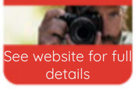

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CANON EOS R8

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CANON EOS R1

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SONY A7 IV

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F/5.6–6.3 G OSS

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CANON RF 100-500MM

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OUR PRICE
£2,859
12 months 0% finance available. See website to learn more.

FUJIFILM X-E5

The Refined Classic

40.2 MEGA PIXELS | 20 fps | 3.0" | IS | 6K

A modern classic can't simply mimic what has gone before. Nor can it ignore what has preceded it. It should respect its lineage, by refining a concept without losing its essence. FUJIFILM X-E5 embodies what it means to be a modern classic, combining a sophisticated, elegant design with analogue controls that inspire image making.

Scan here to watch our hands-on review!

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+ XF 50MM F/2 £1,549

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NIKON ZR

Born Cinematic

NEW!
Expected October 2025

24.5 MEGA PIXELS | 253 FOCUS POINTS | 4.0" | IS | 6K

Built for filmmakers and creators on the move, the ZR is the lightest all-in-one cinema camera around. Whether you're shooting short-form content or your next indie film, welcome to cinematic shooting without the bulk. Creative video modes and RED-curated presets deliver content with a filmic look and feel straight out of the camera. No editing necessary.

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SAMYANG AF 24-60MM

f/2.8

This lens offers a full-frame focal range that covers wide to standard subjects, which is ideal for photographers and hybrid creators who want to shoot different genres with a single portable zoom. With a constant f/2.8 aperture it provides consistent exposure and control over depth of field, while maintaining excellent low-light capability.

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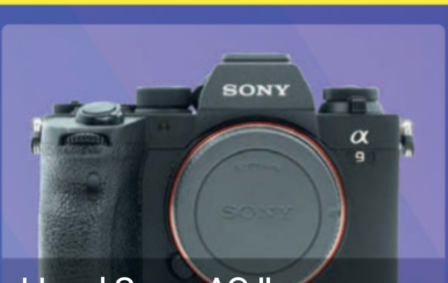
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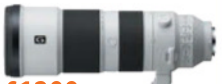

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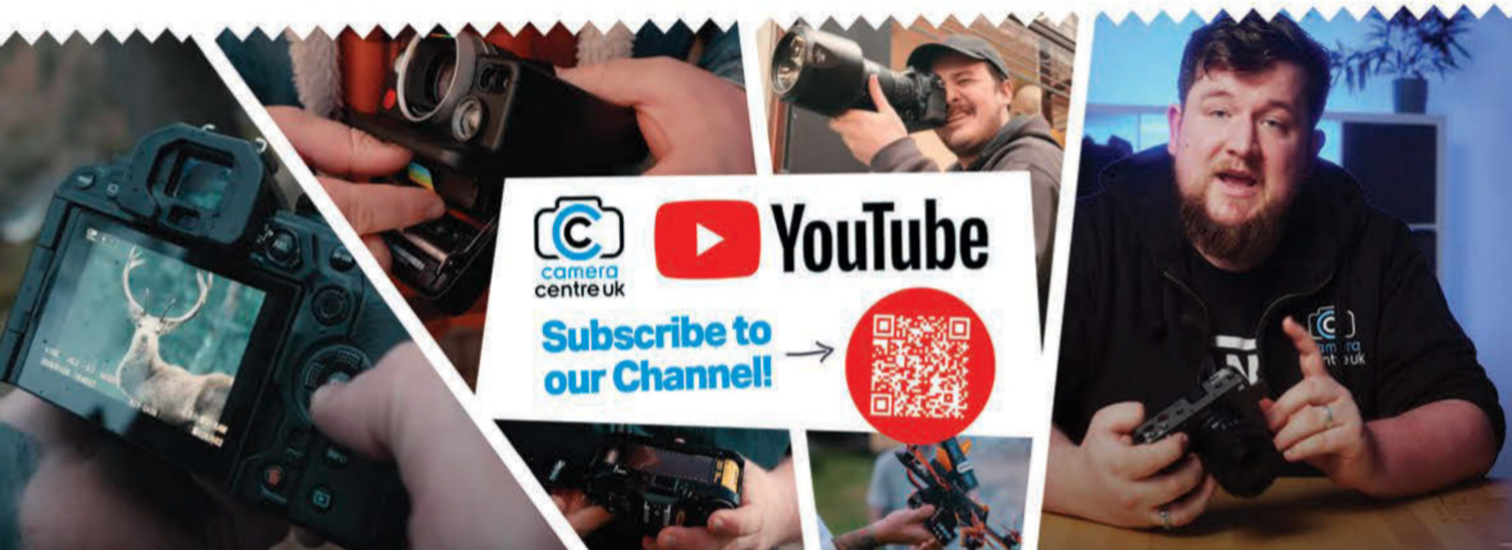

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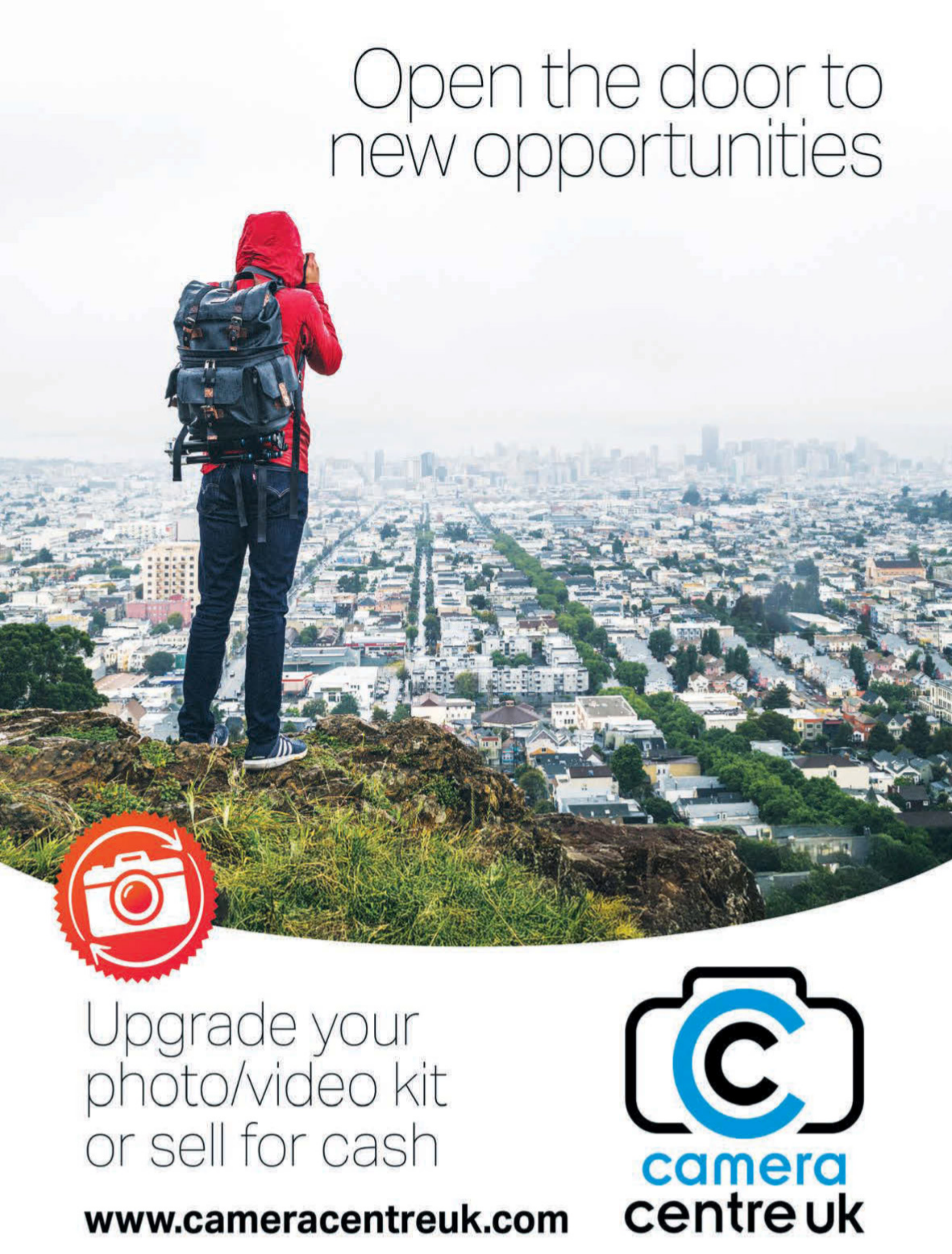
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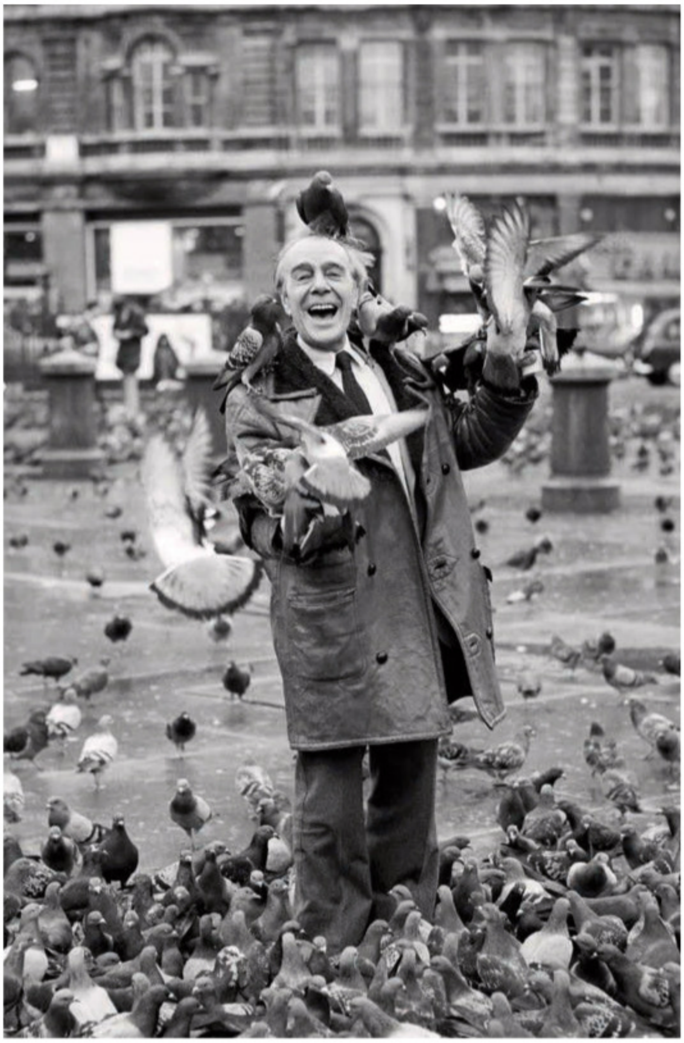
Final Analysis

John Wade considers...

Max Wall, Trafalgar Square 1975



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Two aspects of this picture evoke happy memories for me: the pigeons in Trafalgar Square and Max Wall.

The Square, situated very near the exact centre of London and named in honour of Lord Nelson's victory at the battle of Trafalgar in 1805, was once home to thousands of pigeons. When I was a kid, they covered every inch of the ground within the perimeters of the Square like an ankle-deep, undulating, flapping, cooing, feathery blanket. A man in one corner of the Square sold bird seed for 6d (2½p) a bag. Anyone who bought a bag – and just about everyone did – would immediately find themselves smothered in birds. My dad took me there when I was young and when I became a dad I took my own children. It was one of the highlights of any visit to London.

Hysterical laughter

Max Wall was one of the funniest men I've ever seen. Born in 1908 he began his career on the music halls and worked his way to stardom in films, radio and TV. He was loved particularly for his Professor Wallofski act in which he pranced about the stage in a long-haired wig, formal suit jacket and drainpipe-thin trousers to the sound of a snare drum timed to a display of eccentric walking that could reduce audiences to hysterical wrecks. By the 1950s he was at the top of his game. Then came a public scandal, involving divorce and his association with a beauty queen 25 years his junior. Press and public alike turned against him and his career took a downturn. He still toured the Northern Clubs but was unable to secure the kind of prestigious, top-of-the-bill bookings or television exposure he once so easily enjoyed. Then, in the 1970s, he made an unexpected and very successful comeback. Which is where this picture comes into the story.

Serious actor

Max's newly acquired success came from winning leading theatrical roles, as a serious actor in productions both Shakespearian and from the pens of contemporary playwrights like Harold Pinter and John Osborne. The year this picture was taken he starred in a revival, at London's Greenwich Theatre, of *Krapp's Last Tape*, a one-act play written by Samuel Beckett as a monologue for just one actor. I suspect this might have been a publicity picture to advertise the play.

What I like about it is the way Max is so obviously enjoying himself. According to various accounts, he was often miserable, irritable and depressed in his private life. On stage, the nearest he got to laughing was a kind of sly, devious grin. Yet, here he is, a million miles removed from his Professor Wallofski persona, an ordinary bloke in a raincoat feeding the pigeons in Trafalgar Square, radiating not the false mirth of an actor, but genuine happy laughter. I feel like he's saying, 'You all adored me once, then you turned against me, but you know what? – I'm back in the spotlight and loving it.'

I always enjoy a picture that tells a story in the brief fraction of a second that the shutter clicks. That's the story I get from this picture, and this is why I like it.

In 1990, aged 82, following lunch with friends at his favourite restaurant, Simpson's in the Strand, Max fell and fractured his skull. He was rushed to hospital but never regained consciousness. In 2003, the Greater London Council deemed that the Trafalgar Square pigeons were a public nuisance and health issue. Bird seed sellers were banned, anti-roosting spikes and wires were installed and Harris's Hawks were introduced to drive the pigeons away. Max is buried in Highgate Cemetery. I'd like to think that passing pigeons might sometimes pause by his graveside.

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

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